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DWM355 PULL TO OPEN...

EDITOR'S LETTER

I THINK MY BRAIN MAY HAVE MELTED. We were all expecting a media frenzy to surround *Doctor Who*'s long awaited return to BBC One, but the scale of the madness has been staggering. You can't move for *Doctor Who* at the moment! It's trailed all the time on telly, it's mentioned every day in the papers and on the news, and Chris and Billie are staring down from massive posters countrywide. Even my mum mentioned it to me on the phone the other day... although she assumed it had been on the previous Saturday and apologised for having missed it. Ah well.

Of course you (and, hopefully, my mum) will all have seen the first episode by the time this issue hits the shelves, and the long years of waiting and hoping will finally be at an end. Perhaps you're even picking up this magazine for the first time, having been fired into a blaze of excitement over that funny programme you happened to catch after Graham Norton's dance thing last Saturday. Or maybe you bought it cos you liked the look of Billie Piper on the cover. And you wouldn't be alone there.

Well, whoever you are and however you came to *Doctor Who* – and **DWM** – we're very glad you're here. We're packed to the gills this month (and every month) with the best news, interviews and behind-the-scenes snooping from the set of the series, and we've got some surprises in store for our die-hard regulars and newcomers alike.

So go on – get reading. I'm going for a little lie down now. If I wake up and this has all been a dream, I'll be *so* annoyed...

Clay

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RESPECT DUE TO
The lovely Claire Jones, the unsung heroine of digital snaps!

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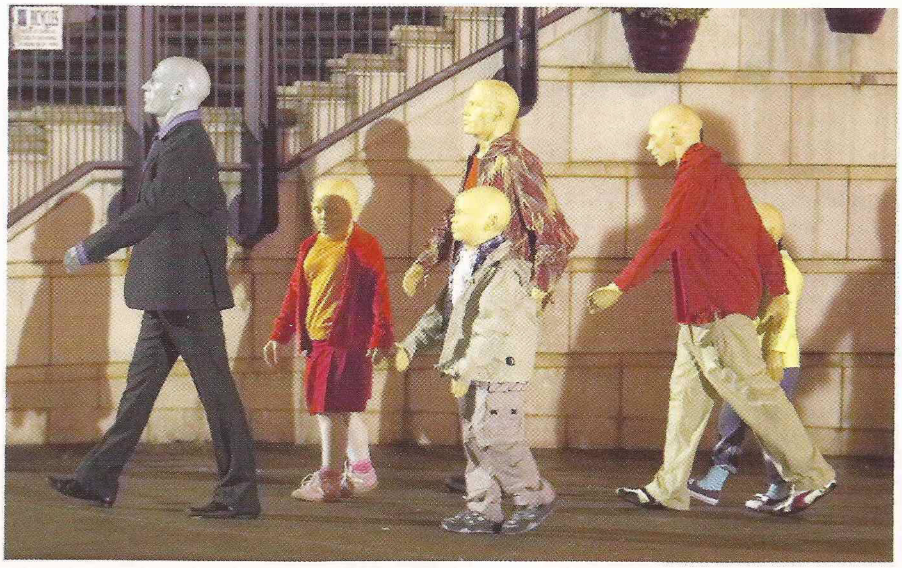
We were intrigued to see Billie Piper "emerging from *Arena's* sex TARDIS" earlier this month. We don't actually know what a sex TARDIS is, but we think we'd like one. Perhaps readers can send us their drawings of what they think it looks like? We won't print them, but if we actually manage to build one, we promise to pay you a visit. Newstrade distribution: Marketforce (UK) Ltd 020 7907 7728. Subscriptions: MRM 01858 410 510. ISSN 0957-9818



THIS ISSUE: EPISODE 1 SET REPORT

12 As the only magazine allowed on set for the entire shoot, **DWM** has been given a privileged insight into the making of the new *Doctor Who* series – and now we want to share it all with you! In the first of our set reports, Benjamin Cook watches the Autons invade Cardiff...

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From Victorian London to an Edwardian island, our intrepid viewing foursome are in *Who* heaven. Until outer space beckons...

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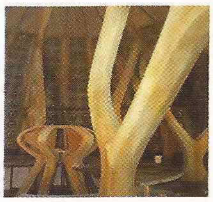
46 *The End of the World, The Unquiet Dead, Aliens of London* and *World War Three.*

27 COMIC STRIP: *THE LOVE INVASION* Part One
DWM proudly presents the first-ever comic strip appearance of the Ninth Doctor and Rose, as sinister happenings in Swinging London spoil a spot of Sixties shopping...



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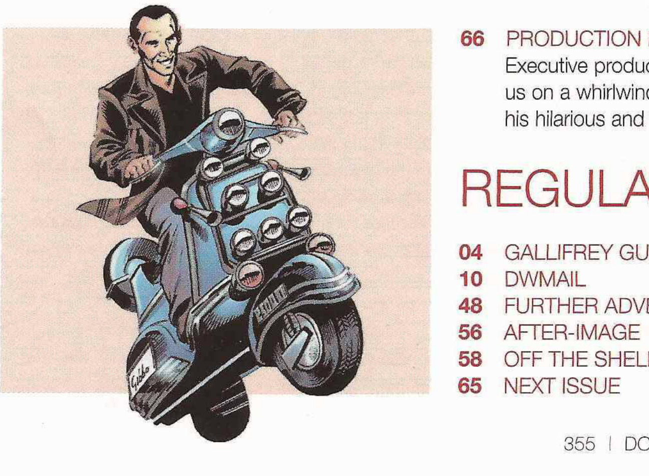
We speak to the designers of the new TARDIS interior and discover that revamping a TV icon is a task that's even bigger on the inside!



48 INTERVIEW: SIMON CALLOW
One of Britain's best-loved actors, major film star, gay icon... and now a *Doctor Who* guest star! Simon Callow regales **DWM** with tales of Dickensian Cardiff...

66 PRODUCTION NOTES
Executive producer Russell T Davies takes us on a whirlwind publicity tour in more of his hilarious and unmissable jottings.

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GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

FIRST EPISODE IS BROADCAST, AS SHOOTING COMPLETES...

BACK ON TV!

POLICE BOX
BBC
BBC ONE
DOCTOR WHO
SATURDAYS AT 7pm

RECORDING ON *DOCTOR WHO*'S FIRST NEW series of the twenty-first century has now wrapped, and the first episode was broadcast on BBC One on Saturday 26 March at 7pm.

"We wrapped on Monday 14 March," executive producer Russell T Davies told **DWM**, "with only some effects shots to be completed. The wrap party for cast and crew was held on Saturday 12 March, and everyone had a marvellous time! It was a lovely chance to congratulate everyone for all their hard work. But it's far from being all over – post production will continue on the series for months, for almost the entire duration of the series' transmission, in fact!"

As expected, the return of the *Doctor Who* to television created something of a media storm, with the press launch of Tuesday 8 March generating huge amounts of coverage in the British press [see page 8 for our *Special Report*]. At the time of going to press in mid-March, quite a few column inches had been devoted to the illegal leaking of *Rose* on the internet, but many more to giving the series and the press launch glowing write-ups. A *Doctor Who Night* was broadcast on BBC Two on 19 March, which consisted of the 1965 movie *Dr Who and the Daleks*, a repeat of the 2003 documentary *The Story of Doctor Who*, a *Mastermind Special*, and the trivia-filled *Some Things You Need To Know About Doctor Who*. Even Channel 4 got in on the act, showing the 1966 movie *Daleks – Invasion Earth 2150AD* on Friday 25 March.

Meanwhile, *Doctor Who: A New Dimension*, a half-hour documentary made by the *Doctor Who Confidential* team, aired on BBC One at 5.30pm on the evening of 26 March. Even BBC Two's *Newsnight* couldn't resist a piece of the action, with features on Wednesday 9 March and Thursday 17 March, much to the amusement of presenter Jeremy Paxman.

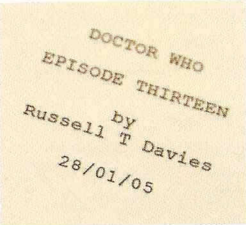
Other *Doctor Who* promotion included items on BBC's *Breakfast* and ITV1's *GMTV* (9 March); Radio 2's *Project: Who?* documentary (22 and 29 March); Billie Piper as a guest on *Parkinson* (Saturday 19 March); Christopher Eccleston and Billie Piper on children's BBC favourite *Blue Peter* (Monday 21 March); and Chris on *Friday Night With Jonathan Ross* (Friday 25 March). Next issue we'll be presenting report on the audience ratings for and reaction to the first episode, *Rose*.

EXCLUSIVE! FURTHER CAST REVEALED FOR SERIES FINALÉ

CASTING ROUND-UP

THE *DOCTOR WHO* PRODUCTION OFFICE has revealed to **DWM** some of the final pieces of casting for the new series. Appearing in Episodes 12 and 13 is actress Jenna Russell. *Doctor Who* producer Phil Collinson says, "Jenna has appeared in practically everything I've ever done, and it was my great delight to cast her in *Born and Bred*. She was dying to be in *Doctor Who*, but only had a few days available before she was going to the West End to appear in *Guys and Dolls*. So this is very much a cameo role, although she gets lots of exciting things to do. And it makes *Doctor Who* all the richer to have great established actors even in the smaller roles. Although once you see Jenna on screen, there's nothing small about it..."

Also appearing is Jo Stone-Fewings as the Male Programmer. Russell T Davies tells us, "Jo was one of the lead actors in *Mine All Mine*, and frankly I owe him ten quid, so that's why I cast him! No, but seriously, he's a wonderful actor and I was dying to work with him again, and having filmed with him in Swansea, I've now dragged him all the way to Cardiff!"



DOCTOR WHO
EPISODE THIRTEEN
by
Russell T Davies
28/01/05

Jo Joyner plays Lynda Moss. Davies says, "Jo is one of the great actresses of her generation. She appeared in *The Second Coming* on a huge dramatic 20-minute scene – which we cut! Although the scenes appear on the DVD, it broke my heart to lose her from the transmitted version, so now, at last, I feel I have made it up to her. Her character forms a wonderful alliance with the Doctor, and it's great to see Jo and Chris reunited on screen again. Of course, the producers suggest names of actors, but ultimately it's [director] Joe Ahearne's decision – the director has got to be happy with his own cast. Thankfully, he agreed, and has been working wonders with them."

Finally, Nisha Nayar plays the Female Programmer, Martha Cope appears as the Controller, and Sam Callis is the Security Guard. Phil Collinson says, "Martha was the very first name that Joe Ahearne thought of for the part of the Female Programmer, because he's seen her wonderful work before. Most recently she appeared in *Max and Paddy's Road to Nowhere*, and as soon as we saw the tapes, we knew she'd be perfect!"

Meanwhile, for Episode 11, *Boom Town*, Mali Harries has been confirmed as Cathy Salt. Executive producer Julie Gardner tells us, "Yet again we have attracted the cream of Welsh talent to *Doctor Who*. Mali is renowned in the Welsh broadcasting industry as an enormous talent and we're delighted to have her on board."

A few other pieces of information have also been revealed to **DWM**. Episode 5's title is confirmed as *World War Three*, and Episode 8 is *Father's Day*. In Episode 7, *The Long Game*, Simon Pegg plays the Editor, while Tamsin Greig plays the Nurse.

Meanwhile, although *Rose* doesn't feature a pre-titles sequence, Phil Collinson has told us that all of the remaining 12 episodes do. "We wanted the first episode to open with the famous theme tune and title sequence, because that's what everyone was expecting," Phil tells us, "but from now on the pre-title sequence is a chance to reintroduce the *Doctor Who* cliffhanger at the top of every episode."

▶ p12

Our full behind-the-scenes report on opening episode **Rose**.

▶ p38

We take a look inside the new TARDIS control room...

▶ p66

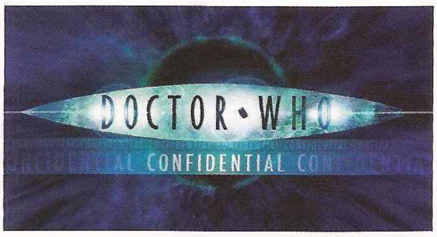
Russell T Davies gives us his latest **Production Notes**...

EPISODE INFORMATION FOR BBC THREE'S DOCUMENTARY SERIES

CONFIDENTIAL NEWS

THE FULL BREAKDOWN FOR BBC THREE'S documentary series *Doctor Who Confidential* has now been revealed. The first seven episodes were discussed in **DWM** 353 and 354, but the remaining six episodes are as follows:

Episode 8 is entitled *A Time and a Place* and looks at each Doctor as a product of his time, as well as examining how the Doctor has evolved over more than 40 years. Episode 9, simply called *FX*, focuses on the model makers and prosthetics artists that work on the series. This is followed by *The Weird Science of Dr Who*, which examines some of the strange scientific devices that have featured in the series, such as the sonic screwdriver. Episode 11 is *Unsung Heroes and Violent Death*, and looks at the place of death in the series, and the Doctor's moral code. Episode 12, *The Cult of Who*, takes a look at the world of fandom, examining the conventions, the reactions and anticipations of fans, and the problems of confidentiality. The final episode, *Finale*, takes a look back at the past 13 weeks of adventure with the Doctor and Rose.



FIRST THREE EPISODES OF THE NEW SERIES COMING TO DVD

DVD RELEASE IN MAY

BBC VIDEO HAS CONFIRMED THAT THE first volume of new series episodes will be released on DVD on Monday 16 May. The volume will include three episodes, most likely the first three instalments, *Rose*, *The End of the World* [pictured above] and *The Unquiet Dead* – although this is yet to be officially confirmed.

The volume will retail at £15.99, but with no bonus material. Three further volumes are set for release in the same format in June, August and September. Then, in November, a box set will be released containing all 13 episodes. This set will be packed full of extra material. Although details of these are yet to be confirmed, Russell T Davies mentioned at the *Doctor Who* launch party that commentaries, interviews and deleted and alternate scenes would be included. The set will be released in TARDIS-shaped packaging.

BBC Video's Louise Gray tells **DWM**, "Our reasoning behind this strategy is to ensure there is something for everyone. The straight DVD releases will be at a more affordable price to appeal to new, younger fans, whilst the box set will ensure the original fans and DVD collectors will be happy. We are keen to make sure details of the box set are available now, so that fans will be aware this is coming out in plenty of time."

Louise also confirmed that the 1979 serial *City of Death* will be released on DVD in November. Louise told us, "For one special feature, Tom Baker has kindly agreed to shoot an exclusive interview on location in Paris. The crew hopes to use the same locations that the original film crew used over 25 years ago." More details soon.

NOW YOU CAN HAVE THE **DOCTOR WHO** THEME ON YOUR MOBILE!

DOCTOR ON CALL!

THE NEW *DOCTOR WHO* THEME MUSIC, arranged by Murray Gold, is now available to order as a mobile phone ringtone. "We are really delighted to have created a ring tone of a truly cult theme tune," says Andrew Jackson of BBC Audiocall. "Now fans everywhere can carry a part of the experience wherever they go... we can't exactly help them travel through time, but they can still travel with the Doctor!"

To receive the *Doctor Who* ringtone, text DOC to 89025 or call 0906 500 5004. Ringtones ordered by text cost £3, and two messages are sent costing £1.50 each. Telephone calls cost £1.50 per minute and should last approximately two minutes and a maximum of three minutes. Calls from mobiles may be charged at a higher rate. If you have any problems ordering or receiving your ringtone, please contact the helpdesk on 0870 333 3847. Lines are open Monday to Friday, 9:30am to 5:30pm. For more information visit *audiocall.co.uk/doctorwho*.

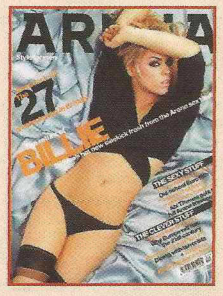
OTHER NEWS

▼ HEADS UP – PROJECT: WHO?

DOCTOR·WHO
Project:WHO?
2 x CD

The recent two-part Radio 2 *Doctor Who* documentary *Project: Who?* is to be issued as a double-CD on 2 May, priced £13.99. Due to other work commitments, *Star Trek: The Next Generation*'s Patrick Stewart was ultimately unavailable to narrate the documentary, but *Buffy The Vampire Slayer* and *Monarch of the Glen* actor Anthony Stewart Head stepped in to take his place. The cover for the CD release can be seen above.

▼ BILLIE ENTERS THE ARENA



Billie Piper featured on the cover of March's edition of men's magazine *Arena*. Inside the magazine, accompanying various shots of Billie in her skimpies, the actress spoke about playing Rose Tyler in *Doctor Who*, which proved, if nothing else, that she knows what TARDIS stands for! She also said that Rose "is cleverer than [the Doctor] really, and he wants to bring that out."

▼ MORE FROM BIG FINISH

Big Finish's Gary Russell also confirmed some of the company's forthcoming *Doctor Who* audio plays for the latter half of 2005.

July *The Council of Nicea* by Caroline Symcox (Fifth Doctor, Peri and Erimem); **August** *Terror Firma* by Joseph Lidster (featuring the Eighth Doctor, Charley and C'rizz, with Davros and the Daleks); **Early September** *Thicker than Water* by Paul Sutton (Sixth Doctor, Evelyn and Mel – this play will be a sequel to the author's *Arrangements for War* story from last year); **Late September** *Live 34* by James Parsons and Andrew Stirling-Brown (Seventh Doctor); **October** *Scaredy Cat* by Will Shindler (Eighth Doctor); **November** *The Kingmaker* by Nev Fountain (Fifth Doctor – this release will have a second cover available exclusively through retailer 10th Planet); **December** *Other Lives* by Gary Hopkins (Eighth Doctor).

Gary also revealed that May's release, *Three's a Crowd*, will guest star former *Doctor Who* companion Deborah Watling, playing a new character, Auntie. Finally, the new *Doctor Who Unbound* audio release, currently scheduled for November, [see last issue] will see David Warner reprise his role as the Doctor, with Nicholas Courtney again playing the Brigadier. The as-yet-untitled story is written by Jonathan Clements.

Turn to page 7 for some exciting news about the future of Big Finish.

COMING UP

Your full guide to where you can find **Doctor Who** on television, on audio, on DVD and in print over the next month...

APRIL

■ SATURDAY 2

TV Doctor Who: The End of the World by Russell T Davies [Ninth Doctor and Rose] *BBC One* [See preview, page 25]

TV Doctor Who Confidential: Aliens – the Good, the Bad and the Ugly *BBC Three*

TV Doctor Who: The Creature from the Pit by David Fisher [Fourth Doctor, Romana and K9] *UKTV Gold*

■ SUNDAY 3

TV Doctor Who: Nightmare of Eden by Bob Baker [Fourth Doctor, Romana and K9] *UKTV Gold*

■ SATURDAY 9

TV Doctor Who: The Unquiet Dead by Mark Gatiss [Ninth Doctor and Rose] *BBC One* [See preview, page 37]

TV Doctor Who Confidential: TARDIS Tales *BBC Three*

TV Doctor Who: The Horns of Nimon by Anthony Read [Fourth Doctor, Romana and K9] *UKTV Gold*

■ SUNDAY 10

TV Doctor Who: The Leisure Hive by David Fisher [Fourth Doctor, Romana and K9] *UKTV Gold*

■ SATURDAY 16

TV Doctor Who: Aliens of London by Russell T Davies [Ninth Doctor and Rose] *BBC One* [See preview, page 46]

TV Doctor Who Confidential: I Get a Side-kick Out of You *BBC Three*

TV Doctor Who: Meglos by John Flanagan and Andrew McCulloch [Fourth Doctor, Romana and K9] *UKTV Gold*

■ SUNDAY 17

TV Doctor Who: Full Circle by Andrew Smith [Fourth Doctor, Romana, K9 and Adric] *UKTV Gold*

■ SATURDAY 23

TV Doctor Who: World War Three by Russell T Davies [Ninth Doctor and Rose] *BBC One* [See preview, page 46]

TV Doctor Who Confidential: Life on Earth *BBC Three*

TV Doctor Who: State of Decay by Terrance Dicks [Fourth Doctor, Romana, K9 and Adric] *UKTV Gold*

■ SUNDAY 24

TV Doctor Who: Warriors' Gate by Steve Gallagher [Fourth Doctor, Romana, K9 and Adric] *UKTV Gold*

■ THURSDAY 28

DWM Issue 356 published *Panini Comics* £3.99

■ ALSO THIS MONTH

Audio Drama Doctor Who: Catch-1782 by Alison Lawson [Sixth Doctor and Mel] *Big Finish* [See page 54]

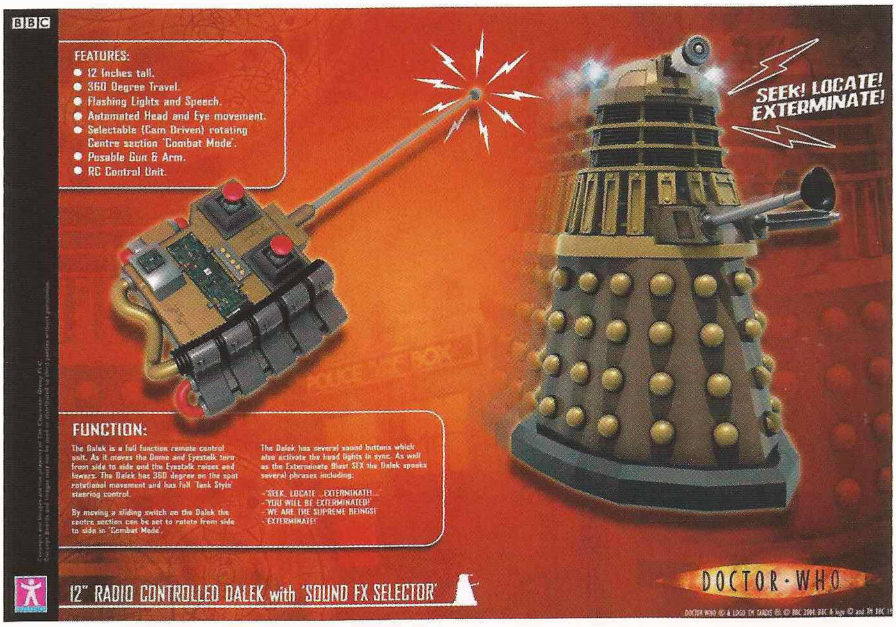
Audio Drama UNIT: The Wasting by Iain McLaughlin and Claire Bartlett *Big Finish* £10.99

Audio Drama Gallifrey: Lies by Gary Russell *Big Finish* £10.99

Except where stated: BBC Books novels £5.99; BBC DVDs £19.99; BBC Audio/Big Finish audios £14.99 [all double CD]. All prices are RRP.

EXCLUSIVE! CHARACTER OPTIONS TOY DESIGNS REVEALED...

CELESTIAL TOYROOM!


BBC
FEATURES:
- 12 Inches tall.
- 360 Degree Travel.
- Flashing Lights and Speech.
- Automated Head and Eye movement.
- Selectable (Cam Driven) rotating Centre section 'Combat Mode'.
- Posable Gun & Arm.
- RC Control Unit.
SEEK! LOCATE! EXTERMINATE!
FUNCTION:
DOCTOR WHO

The Dalek is a full function remote control unit. As it moves the Dome and Eyestalk turn from side to side and the Eyestalk raises and lowers. The Dalek has 360 degree on the spot rotational movement and has full 'Tank Style' steering control.

By moving a sliding switch on the Dalek the centre section can be set to rotate from side to side in 'Combat Mode'.

The Dalek has several sound buttons which also activate the head lights in sync. As well as the Exterminate Blast SFX the Dalek speaks several phrases including:

- 'SEEK.. LOCATE.. EXTERMINATE!...'
- 'YOU WILL BE EXTERMINATED!'
- 'WE ARE THE SUPREME BEINGS!'
- 'EXTERMINATE!'

12" RADIO CONTROLLED DALEK with 'SOUND FX SELECTOR'

ALASDAIR DEWAR OF TOY MANUFACTURER Character Options has spoken to **DWM** about how he and his company became involved with making tie-in products for *Doctor Who*.

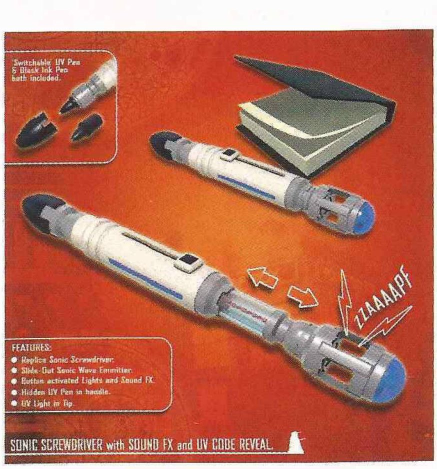
"Since joining Character Options' Games division in 2001, I head up the New Product Development under our marketing director and fellow *Doctor Who* fan Jon Diver. Jon fought very hard to impress the BBC enough to get us the *Doctor Who* license. The one big proviso that the BBC put on getting the license was that the development team had to include, in their words, 'A *Doctor Who* nut'! Up until that point I had been fairly quiet in the meeting but I leaned forward and said 'I have a police box at the bottom of my garden and a Cyberman in my loft! Does that qualify me?' Needless to say the reaction was a mixture of horror and sympathy at me being such a sad git, as well as pleasure at having found that dedicated *Who* nut!

"The development process kicked off with a trip to Cardiff including meeting the design team and reviewing sequences from filming. We took images of various pieces of technology and props including the sonic screwdriver and shots of the TARDIS inside and out. I've insisted that we stay as accurate as possible to the props we're replicating – especially on items like the sonic screwdriver, where we want to keep it the correct size and shape while still getting it to function as a toy.

"With approximately 24 separate toy and gift items to develop and get into the shops before Christmas, it is, needless to say, a frantic rush to get sculpts and models underway. But we're up for the challenge!"

On this page can be seen some of the provisional design drawings for the radio-controlled 12-inch Dalek; the replica sonic screwdriver, which includes lights and sound effects; and the sound-emitting mugs, which make various sounds when they are picked up. All designs may yet change.

Many other products are also in development, including character walkie-talkies in the shape of the Doctor and a Slitheen; a 'Dalek-killer' LCD game; a TARDIS moneybank that plays soundbites from the series when coins are dropped in; Dalek keyrings and bottle openers (which also utter Dalek phrases); keyrings; and a TARDIS phone-alert desk-flasher. More news soon.


Switchable UV Pen & Black Ink Pen both included.
ZZAAAAPF
FEATURES:
- Replica Sonic Screwdriver.
- Slide-Out Sonic Wave Emmitter.
- Button activated Lights and Sound FX.
- Hidden UV Pen in handle.
- UV Light in Tip.

SONIC SCREWDRIVER with SOUND FX and UV CODE REVEAL.

EXTERMINATE! EXTERMINATE! EXTERMINATE!
VWOOORP! VWOOOORP! VWOOOOORP!

EXCLUSIVE! NEW EXHIBITION TO INCLUDE NEW SERIES EXHIBITS

MEET THE MONSTERS

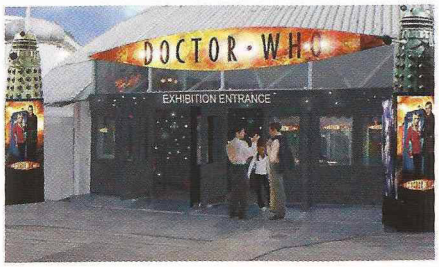
MARTIN WILKIE OF EXPERIENCE DESIGN has revealed to **DWM** plans for exciting inclusions to the existing *Doctor Who* exhibition in Blackpool.

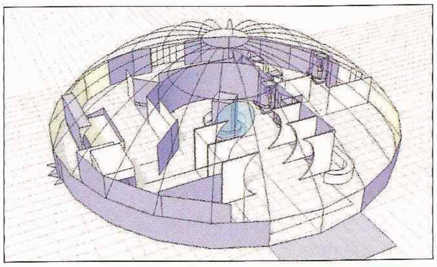
The exhibition on the Golden Mile is set to be updated to display many items from the new series, including creatures, props and artwork. "The *Doctor Who* production team has allowed us extensive access so we could plan the displays," Wilkie tells **DWM**. "We were brought in at a very early stage and the co-operation with the various departments has been fantastic, matched only by the quite outstanding quality of the designs for the new series. We have also met with the technicians bringing these designs to life and have been overwhelmed with the quality there too. We were worried that the amount of CGI might have meant less to physically see but we have been pleasantly surprised."

It appears that with so much material from the new series, a second touring exhibition is currently under discussion. "We are dedicating a large area at Blackpool to some of the new material but we don't want to have to remove too many of the classic items since Blackpool is now to become the official *Doctor Who* Museum. So a second touring exhibition is high on our list. We are currently looking at a number of established locations both here and abroad."

Wilkie tells us that Experience Design is hoping to coincide new material on display with the broadcast of Episode 6 (provisionally Saturday 30 April), although this is subject to change. Below can be seen design sketches for the layout of the touring exhibition, including how the entrance may look. Readers should note that these are provisional ideas, and may not reflect the eventual exhibition.

Wilkie advises readers to keep an eye on *www.doctorwhoexhibitions.co.uk* for all the latest news on this exciting project.

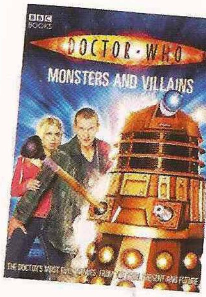




PICK UP A PENGUIN!

PENGUIN BOOKS HAS ANNOUNCED THAT it will be publishing a number of *Doctor Who* titles for younger readers in July. *Funfax* (priced £5.99) is a 96-page two-ring binder packed with photos and facts from the series. A *Stickerbook* (price tbc) will contain stickers of the Doctor and Rose and monsters from the series. A *Doctor Who Activity Book* (priced £3.99) will contain a pull-out board game, wordsearches, spot-the-difference games, and other puzzles.

Meanwhile, BBC Books' *Monsters and Villains* paperback is on course for its 19 May publication, and the provisional cover can be seen to the right. BBC Books' regular paperback novels continue in June as follows: **6 June** *The Gallifrey Chronicles* by Lance Parkin (Eighth Doctor); **4 July** *Island of Death* by Barry Letts (Third Doctor and Sarah); **1 August** *Future Nostalgia* by Gary Russell (Sixth Doctor and Mel); **5 September** *Fear Itself* by Nick Wallace (Eighth Doctor, Fitz and Anji); **3 October** *World Game* by Terrance Dicks (Second Doctor, but set after the Doctor's trial in *The War Games*); **7 November** *The Time Travellers* by Simon Guerrier (First Doctor, Ian, Barbara and Vicki); **5 December** *Atom Bomb Blues* by Andrew Cartmel (Seventh Doctor and Ace)



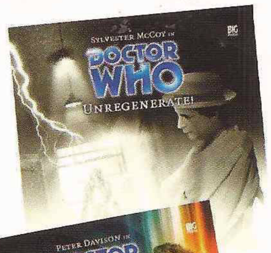
BIG FINISH RENEWS LICENCE FOR AUDIO PLAYS

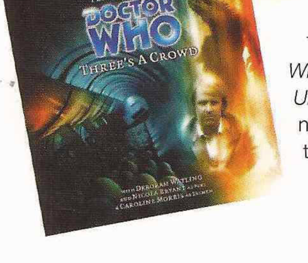
NOT FINISHED...

BIG FINISH, THE COMPANY WHICH HAS PRODUCED *DOCTOR WHO* audio plays for the past six years, is excited to announce that it has had its licence renewed by BBC Worldwide until autumn 2008. Producer Gary Russell tells **DWM**, "This means, that with the new TV series pushing the franchise to new heights of popularity, Big Finish will continue to operate alongside Russell T Davies and his team to produce popular *Doctor Who* drama. While Russell focuses on moving things forward with the Ninth Doctor on television, Big Finish can continue to do what we do best and focus our energies on 'classic' *Doctor Who*, most specifically with the talent pool that consists of Paul McGann, Sylvester McCoy, Colin Baker and Peter Davison alongside their companions old and new."

Alongside the extension to their audio licence, the company has also been granted the chance to continue their successful run of award-winning hardbacked *Doctor Who: Short Trips* quarterly books, again focussing on the 'classic' years of *Doctor Who*. "We're very excited and very honoured," said fellow producer Jason Haigh-Ellery, "that BBC Worldwide has the faith and confidence in what Big Finish has achieved over the last few years, and we're looking forward to continuing to serve the *Doctor Who* market with top quality audio and printed fiction for the next few years."

To the left are Big Finish's latest *Doctor Who* covers, *ie Three's a Crowd* and *Unregenerate!*. See page 5 for all the latest news on Big Finish's output for the rest of this year.





A Doctor Who Convention is headed back to Wales...
in the good Dr's footsteps!

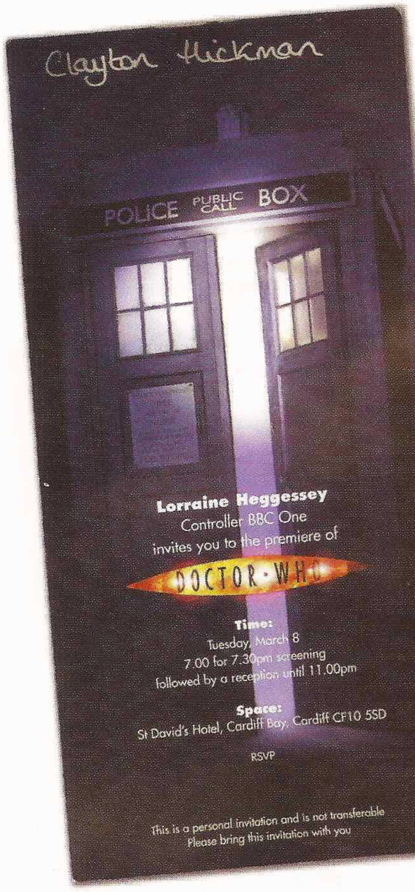
regenerations
swansea 24~25.09.2005

Celebrating the show's longevity, with over 40 years of time travel to his name, we're bringing together actors and crew from the shows roots back in 1963, right the way through to "episode one, 2005".

For up to date information visit our website...
www.regenerations.co.uk

GALLIFREY GUARDIAN SPECIAL REPORT

BENJAMIN COOK REPORTS FROM **DOCTOR WHO**'S LAUNCH PARTY IN CARDIFF. WISH HIM LUCK...



Clayton Hickman

POLICE PUBLIC CALL BOX

Lorraine Heggessey
Controller BBC One
invites you to the premiere of
DOCTOR WHO

Time:
Tuesday, March 8
7.00 for 7.30pm screening
followed by a reception until 11.00pm

Space:
St David's Hotel, Cardiff Bay, Cardiff CF10 5SD

RSVP

This is a personal invitation and is not transferable
Please bring this invitation with you

ON TUESDAY 8 MARCH 2005, the new series of *Doctor Who* was celebrated in spectacular fashion with a massive, star-studded press launch at St David's Hotel in Cardiff – an event that's already becoming legendary, and surpassed even **DWM**'s expectations.

As we arrive, the paparazzi are assembled outside, lining the red carpet. Flashbulbs go off as we stroll in (okay, we're one step behind Billie Piper – that's really who they're after) through the police box entrance, as the new title sequence is projected onto the front of the building.

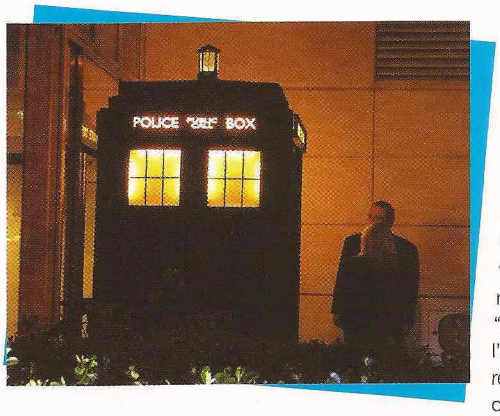
Inside the breathtakingly stylish venue, it's like someone had organised the best *Doctor Who* convention ever! *Little Britain*'s Matt Lucas sits chatting to Russell T Davies; Camille Coduri, Bruno Langley and *Coronation Street*'s Anthony Cotton pose for photographs with a Dalek; former *Doctor Who* producer Barry Letts and former script editor Terrance Dicks share drinks with Phil Collinson, Julie Gardner and the guys from *SFX*... and over there, look, isn't that ex-Stereophonics drummer Stuart Cable? And who's that talking to Billie Piper? Oh my, it's Charlotte Church, 2002's 'Rear of the Year'!

It's showtime. In the main hall, Menna Richards, the Controller of BBC Wales, takes the stage and informs the assembled throng of celebrities, journalists, celebrity journalists, and TV's Robson Green, that the Corporation is "tremendously proud to be working with one of Wales' greatest assets" – she's referring, of course, to Russell. There he is, standing at the back with a huge grin on his face. The room erupts into applause whenever his name is mentioned. His ego must be loving it.

Next up on stage is Lorraine Heggessey, the Controller of BBC One, who's leaving the corporation to become Chief Executive of Talkback Thames later this year. "One day, I shall come back," she announces. "Yes, I shall come back." Hang on, she's quoting the First Doctor in 1964 serial *The Dalek Invasion of Earth*. "Russell T Davies and *Doctor Who* were made for each other," she then says, confidently adding that the new series will "serve the family audience."

"God bless you!" heckles new series writer Mark Gatiss.

Niceties over with, we get down to the serious business of watching *Doctor Who*. This is the first official public screening of Episode 1. The



atmosphere is so electric that it could light up the whole of Cardiff. The audience loves it to bits (glowing reviews in the next day's papers) and they laugh and cheer and clap loudly in all the right places. After the end credits roll, we're shown a stunning collection of clips from later episodes. A Dalek gets a round of applause just for climbing a flight stairs! And I'll never forget Paul Cornell's face when he sees the monsters from the episode that he's scripted on screen for the first time.

And then it's the press conference. First up, a question-and-answer session with Russell and Julie. "Any Welsh Daleks?" asks one hack. "No," replies Russell.

"What's been the hardest thing about bringing *Doctor Who* back?" asks another. "People's expectations," admits Julie.

"Will this be the end of Ant and Dec?" asks one woman. "Oh God, no, they'll outlast me," Russell chuckles. "If we were a light entertainment show going up against Ant and Dec, I'd go and hang myself, but I like the fact that we're a very good alternative."

"Can you give us a clue as to what happens with Rose and the Doctor's relationship as the series develops," asks a man from *The Daily Telegraph*, "and can you reassure fans that they're not going to snog?" "No," Russell answers, "I think I'll keep you in a state of tension for 13 weeks! The men I've said that to," he adds.

Another journo suggests that the first episode is camp. "I think you're very rude," laughs Russell. "I think you know that I'm gay, so you've read that into it. F— off," he jokes, and the room explodes with laughter, and then applause.

With the first episode having leaked onto the internet a couple of days earlier, a Canadian journalist asks Russell and Julie whether they have any bad feelings towards Canada, what with a Canadian broadcaster reportedly being the source of the leak. "No hard feelings at all," says Julie. "We're really upset and disappointed that it's on the net... and it wasn't a publicity stunt as I think someone whispered. It's just devastating."

As Russell and Julie leave the stage, Christopher Eccleston arrives. "A lot of smiling faces," he beams. "What you gonna write?"

"You're probably one of the sexiest

THE STAR VIEW

ROBSON GREEN actor

Robson Green managed to string some sentences together exclusively for DWM. So here they are...

Robson, what did you think of the new-look *Doctor Who*?
You know what? I think storytelling is entertainment at its most fundamental. As long as you care about the characters, as long as you care about who you're about to follow, 90 percent of it is in place. That's what I think.

Right, okay. Would you like to play Doctor Who?
No, I couldn't. No, absolutely not.

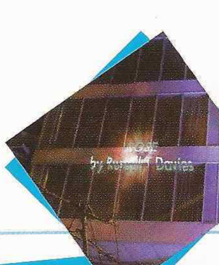
Why not? You don't fancy it?
I'm not good enough. Nah, I'm not. I'm not from that intellectual, um... sphere.

What did you think of Chris' portrayal?
Chris was great, wasn't he? I mean, just fantastic. No, absolutely *brilliant*. Actually, I was impressed with Billie. I didn't know what to expect, but she was f—ing wonderful. The amount of f—ing s—t that everybody gives her in terms of... well, it's that pop star thing, the celebrity thing. But she's a f—ing wonderful actress.

What will your kids make of the new series?
I think they'll love it. Billie and Chris have a great relationship and it's a relationship that I think my daughter will want to follow, and my five-year-old son will want to follow, and *I* want to follow...

But how do you think the series will fare in the Saturday night ratings?
Who are they up against?

Ant and Dec.
Oh, they're good. Ah, that's what it's all about, isn't it? I just hope the story wins through.



Doctor Whos we've ever had," asks a woman from *The Mirror*. "You can come again!" Chris grins. "Will you be able to handle this heartthrob status?" she asks. "Oh, with aplomb," he replies, "as long as you're always by my side!"

A man from *The Western Mail* asks whether Chris was a fan of the programme as a kid. Apparently, he wasn't, but he is now. "I finally allowed myself to watch Tom Baker on DVD," reveals Chris. "I drank two bottles of red wine and thought, 'Right, I'll watch it,' because I knew then what the role entailed... and I just thought he was brilliant, and I think it's a fantastic series, and I'm proud to be part of it."

"Have you spoken to any of the other surviving Doctors?" asks a journalist. "No," Chris replies, "but I wouldn't mind a word with Tom Baker!" More laughter from the assembled crowd. "I do feel close to them now, all of them," says Chris. "I'd love to chat to people who've done it."

"How important was it to get rid of the Edwardian frock coats and keep your accent?" asks Mr *Telegraph*. "I wanted to see if I could convince you that he was an alien with the performance," explains Chris. "If I'd have had a flamboyant costume as well, you would have needed a circus tent to contain me!

"As a child," he continued, "I felt a little bit that the Doctor was too authoritarian... I think it's good that we say to kids, 'Actually, people who sound like this can also be heroic and very intelligent.' It's a good message to send."

Chris is also asked about the internet leak. "It's kind of sick," he says. "Those people who've done that, well, they'd better not come round my house!" He's also questioned on the relationship between the Doctor and Rose. "I'm not going to give anything away," he insists. "As far as I'm concerned, they love each other. I think it's love at first sight, but it's not perhaps a conventional love affair. It's far more mysterious than that – as is love, I suppose."

A round-the-table chat with Billie follows (a dozen journalists crammed round a table, firing questions at will – see next issue), and then drinks, many more drinks, and a few more drinks to come at the after-screening party, with champagne corks popping late into the night.

Here, in no particular order (it's all a blur), are some moments that will stick in our minds forever, but haven't yet been mentioned enough... Robson Green drunk. Charlotte Church's bum. The free bar. Producer Phil Collinson – the happiest man alive. **DWM**'s Tom Spilsbury telling Julie Gardner that she's "a fox". Christopher Eccleston looking so dapper in a suit! Director James Hawes telling us that Episodes 9 and 10, the scariest in the series, have not been cut by the censors ("We're gonna have children ringing Childline," grins Chris). Nick Briggs arguing with himself as he voices the two Daleks guarding the upstairs bar. Russell's reaction when I tell him that I've just interviewed Charlotte Church! Enjoying a one-to-one chat with Lorraine Heggessey (see next issue), one of the most powerful women in television. **DWM**'s Clayton Hickman making the national news. Terrance Dicks saying how Christopher Eccleston "could have been terrible, but wasn't", while, unbeknownst to Terrance, Chris stood behind him grinning.

Indeed, let's hear it for Christopher Eccleston. By three o'clock in the morning he must have been bored to the back teeth of meeting and greeting, answering questions, and being accosted and congratulated by infuriatingly drunk people... but he kept on smiling, kept on chatting, and kept on engaging graciously with everyone, as passionate and as charming as anyone present. It was one hell of a night, and he must have felt it more than most. ■

THE STAR VIEW

CHARLOTTE CHURCH singer

Charlotte Church has a new album out soon. I wonder whether she'll subtly try to plug it during our interview.

What did you think of the first episode, Charlotte?

I really, really enjoyed it. I thought it was brilliant. They did really well. I didn't know what to expect, because I've never seen any of the original series. Apparently, I was only two when it finished. [Steve O'Brien from *SFX* magazine spots us chatting and sprints over, drunkenly thrusting a tape recorder in poor Charlotte's face] Er – who are you? ["It's okay, it's okay, I know him," protests Steve, pointing at me] Oh God, okay.

Would you like to do some acting yourself?

Not much! Only if my singing career fails, hah-hah.

That won't happen, will it?

Yeah, well, I've got a new album coming out, so hopefully that'll do well. If it doesn't, then I suppose I'll look to other options – or whatever I feel at the time. I mean, I'm not dead set on anything. I'm only 19, after all.

You've grown up in the public eye, really. How different are your public and private personas?

I'm not sure yet, because, basically, I wrote most of the album – my next album that's coming out, and it's not out yet, so I don't know until people hear it whether they'll feel it – but it is basically all of me right there in a song, on a page, whatever you want to say.

Go on – what's it called?

I want to call it *Tissues and Issues*. I was telling my problems to one of my mum's best friends and she said, "Oh, tissues and issues, love! Tissues and issues!" And I thought that was a really cool album title. But who knows what the record company will let me do.

Don't you live in the same block of flats as Billie Piper?

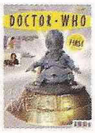
Yeah, yeah, she lives in the apartment above me.

Does she ever pop round to borrow some sugar?

Yeah, and we have our little chats now and then. We're not exactly, like, best friends or anything, but she's a really, really lovely girl. Most of the reason I came here tonight was to say hi, really, and to support her, because I'm no massive *Doctor Who* fan. I've never even seen it before. This is the first time. But I've really enjoyed my evening.

Photographs by Paul Vyse and Claire Jones

DWMAIL



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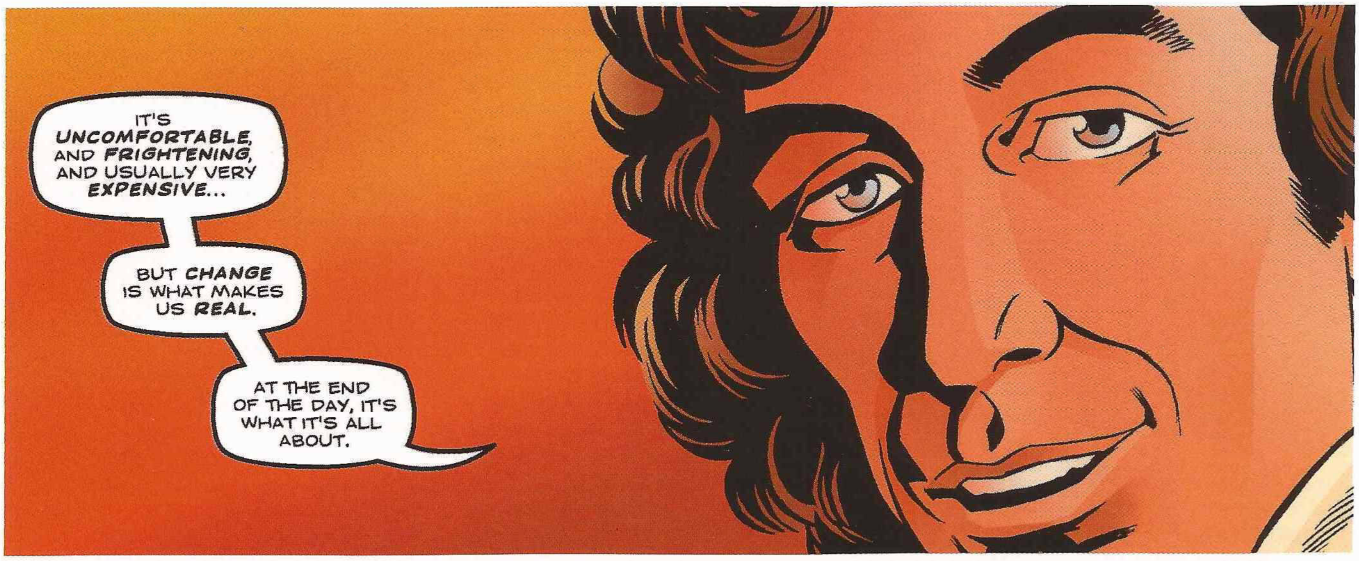
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk (marked 'DWMail' in the subject line)


IT'S UNCOMFORTABLE, AND FRIGHTENING, AND USUALLY VERY EXPENSIVE...
BUT CHANGE IS WHAT MAKES US REAL.
AT THE END OF THE DAY, IT'S WHAT IT'S ALL ABOUT.

So, after nine long years, Paul McGann has become an ex-Doctor. But was his comic strip finalé the fitting send-off he deserved? Let's see what you thought...

AFTER EIGHT

I just wanted to drop you a line to let you know how much I enjoyed the final instalment of *The Flood*, particularly the last page. I had been eagerly waiting to see how you would send-off the Eighth Doctor, and I was expecting an epic regeneration story. However, you went for a more open ending, and, on reflection, I think the finalé was all the better for it.

The last panel, as the Doctor and Destrii walked off into the sunset for further adventures, was lovely and uplifting and melancholic all at the same time – very fitting for the character in general and the Eighth Doctor in particular.

A big 'thank you' to everyone who contributed to the Eighth Doctor strip over the years – let's hope we have lots of eager new fans joining the ride for the Ninth Doctor's tenure.

PAUL HAYES E-MAIL

The Flood has been fantastic from start to finish, but Part 8 takes the biscuit! It is far and away the best episode of the comic strip ever, and the only comic that has ever left me in tears! The final couple of pages really are superb.

Just one question – what about all the loose ends? Will Destrii and Count Jodafra be turning up in the Ninth Doctor strips, or will we get an Eighth Doctor graphic novel? Please? Whatever happens, I can't wait to see how things develop in 2005.

CHARLIE KEITCH E-MAIL

I'm sure many readers were expecting a doomy, tragic end for the Eighth Doctor, but your finalé was rather beautiful and perfectly Paul McGann. Well done to the whole team on an epic story! I've always felt that the Cybermen have been rather poorly used by some writers, but their rationale in *The Flood* was far more sophisticated than in any of their television stories and the sleek, androgynous look was just spot on!

GRANT McLANAGHAN KENT

The conclusion of *The Flood* had so many possibilities – I was hanging on the edge of the page! There were so many moments where you think 'Will the Doctor *really* regenerate?' I loved it! The final panel was a nice touch – respect to *Survival*? Excellent work!

DAVID STUART AUSTRALIA

The wait is over – the brand new comic strip begins on page 27...

THOSE PESKY RUINERS

Russell T Davies' *Production Notes* on 'The Ruiners' [**DWM** 353] really struck a chord with me. After reading it I began to think how much more enjoyment I would get from the new series if I avoided the internet, magazines and newspapers. I promptly popped into town, headed for WH Smith, and spotted a magazine with a *Doctor Who* cover. Without hesitation I took it down and began to read. Is there no hope for me?!

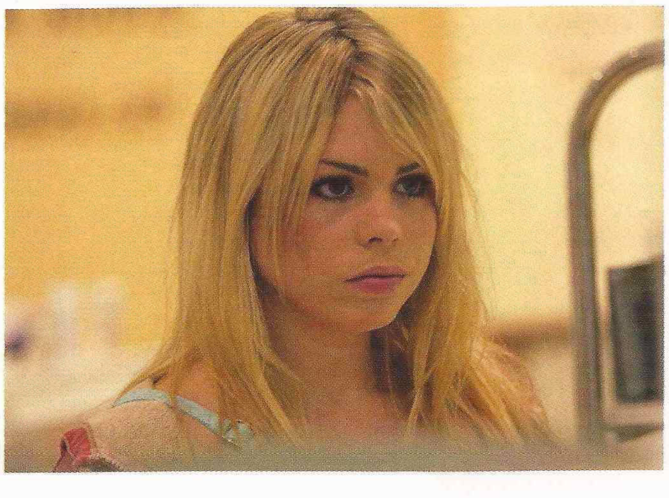
ROBERT MITCHELL BRIGHTON

Well, the new series has turned up on the internet – just as Russell T Davies predicted in issue 353.

I wonder how many of us resisted the temptation to watch it because we're actually looking forward to that Saturday teatime rush of watching *Doctor Who* without knowing what happens next? To those who couldn't resist a peek, shame on you!

DAVID J BLEAKLEY BOLTON

> "Thank you, **DWM**, for managing to keep the new series exciting without spoiling it!"



I thought the *Production Notes* on 'The Ruiners' was fantastic. I was recently in WH Smith when a magazine with *Doctor Who* in it caught my eye. At first I was excited, but as I peeked inside, the realisation slowly sunk in that I had spoiled a special moment for myself when the series returns. Thank you, **DWM**, for managing to keep the new series exciting without spoiling it. There will be plenty of time to dissect it once we've watched it!

WAYNE THORLEY E-MAIL

We suspect their might be plenty of that in next issue's *DWMail*...

LOOKING FORWARD!

My earliest memory is watching *The Curse of Fenric* while sitting on my mum's knee, in 1989. I was three years old. Now I'm 19, and this is the first time since then that I'll be watching a new series of *Doctor Who* without knowing what's coming next. Here's hoping that the new series is as good as its 26 predecessors!

NICK MELLISH E-MAIL

DOING IT FOR THE KIDS

Let's have more children gracing the pages of this august journal. It was lovely to see little Marc in *DWMail* in issue 352. I'm going to reach the big three-five this year, so it does my ageing heart good to see that there's

WE ALSO HEARD FROM MIKE WALKER; "Your pic for Episode 7 [**DWM** 353] looks like the Kandy Kitchen! Could Colin Prockter's Head Chef be the return of an old foe?" After sweet revenge perhaps? Er, no. JAMES VAN-DER HEIDEN; "I'm very confused about Janet Fielding's stance regarding any potential participation in a Big Finish play as Tegan [**DWM** 353]. Is that a *definite* 'yes' if Hell does freeze over?" Well, we think so, James. We have it on tape, after all!

a new generation of *Doctor Who* fans poised to take over. So, let's have have a return of homemade TARDISes and 'scarves-knitted-by-me-nan'!

PHILIP BRENNAN E-MAIL

And as if by magic...

Young reader Luke Davidson kick-starts the return of an old **DWM** tradition.

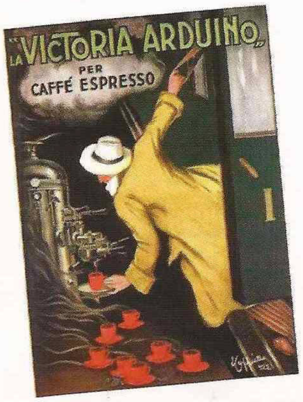
My name is Luke Davidson, I am four, and I have been watching *Doctor Who* since I was about six months old. My daddy got me interested in *Doctor Who* and I love watching videos and DVDs with him. Last week, a new *Doctor Who* group started up in my home town of Carlisle, and I posed for photos for the first newsletter. I would love it if you could print one in **DWM**. I am looking forward to seeing the new series, and seeing how good the new Daleks look.

LUKE DAVIDSON (4) CARLISLE

FASHION VICTIM

I thought you might be interested to see this picture of a 1922 poster, by Leonetto Cappiello, advertising coffee. It seems to greatly resemble Peter Davison's *Doctor Who* costume – quite a coincidence, given the Lautrec poster influence behind Tom Baker's 'Bohemian-look'. If I come across anything resembling Colin Baker's costume, I promise to keep it to myself!

DR ANDREW EATON CHESHIRE



But has anyone spotted any posters from the turn of the century featuring a character with a close-cropped hairstyle and a leather jacket? We need to know!

SEVENTH HEAVEN

A big thank you for another excellent Special Edition, namely *The Complete Seventh Doctor*. Sophie Aldred's afterword said everything for me – *Doctor Who* is still a huge part of our lives. I'm sure we will all still be enjoying the series for many years to come!

IAN STONE NOTTINGHAM

Another great piece from Philip MacDonald in the recent *Complete Seventh Doctor*, which must surely stand as the definitive overview of that era, perfectly nailing the peculiar 'sweet-n-sour' nature of the show at that time. Please get him back to write more for the magazine – I'd love to hear him give his opinion on the new series!

MICHAEL DENNIS E-MAIL

Watch this space... Now after our challenge to readers to find the most tenuous link between 1980s companion Janet Fielding, and *Unquiet Dead* writer Mark Gatiss (see **DWM** 353), we received quite a few suggestions...

WEAKEST LINKS

Okay – here goes! Mark appeared with Christopher Eccleston in an episode of *The League of Gentlemen*, and Chris appeared with Barbara Flynn in *Cracker*. Barbara also played the milkwoman in *Open All Hours*, which regularly featured Cathy Staff. Cathy is Nora Batty in *Last of the Summer Wine*, in which Stephen Lewis played Smiler. Lewis was Blakey in *On the Buses*, in which Butler's brother-in-law was played by Michael Robbins... who appeared with Janet Fielding in *Doctor Who*'s *The Visitation*!

GARY McKIE YEOVIL

How about this for a tenuous link between Mark and Janet? Mark appeared in an episode of *Spaced* with Simon Pegg, who was in *Shaun of the Dead* with Penelope Wilton. She in turn used to star with Richard Briers in *Ever Decreasing Circles*, who appeared in Kenneth Branagh's version of *Hamlet*, alongside Kate Winslet. Ms Winslet appeared in the film *Quills* with Geoffrey Rush, who worked with Janet Fielding.

Now, are these 50 powndz pork or beef?

IAIN MAYNARD E-MAIL

Well done Iain. For managing to mention the most number of *Doctor Who* guest stars in your answer, the sausages are yours. We're not quite sure what's in them, though – we got them from that sinister butcher seen on page 10 last issue...

NICE MAN CORNER

Having strayed from the fold of **DWM** readership after the TV Movie of 1996, I was very pleased to see your nice new magazine on the shelf of the local newsagents, and of course, I bought it.

WOW! How the magazine has grown up! It's all very shiny and new, and I'll even go as far as to use the word Phil Collinson uses for the new logo: it's *sexy*! It's *stylish*! The whole quality and content of your new look puts **DWM** up there with all the more mainstream magazines available nowadays.

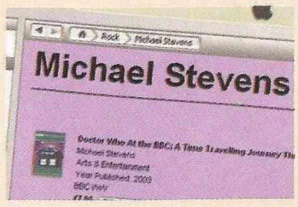
Congratulations to you all, and, rest assured, you've dragged this reader back into the fold...

MANUS J SHERIDAN E-MAIL

Good to have you back, Manus! And welcome also to a fair few new readers who will have hopefully picked the mag up since the transmission of *Rose*. Let us know what you think of the new series and the magazine...

FOOL CIRCLE

ROCK GOD?



Rock > Michael Stevens

Michael Stevens

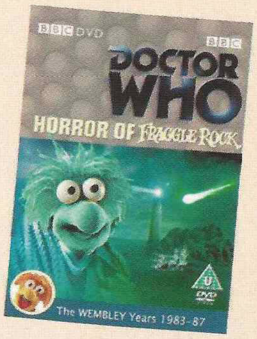
Doctor Who At the BBC: A Time Travelling Journey Th

Michael Stevens

Arts & Entertainment

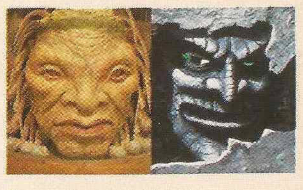
David Bailey of London e-mailed us the above picture, saying, "You can imagine my surprise as I idly clicked my way through the iTunes Music Store the other evening, when I came across the above screen. Michael Stevens? Rock? With those chinos? You've printed his photo in the magazine before now and I hate to say it, but I think iTunes may have mis-catagorised this one." You think?

ROCKY HORROR!



Meanwhile, **Richard Hawton** of Hove has sent us his own version of a recent BBC DVD release, *Horror of Fraggle Rock*, which we adore more than words can say. Can anyone top that? Just e-mail your efforts to *Fool Circle* if you can...

ROCK FACE



Darren Knight of Stockwell has also been in touch with *Fool Circle* over the past month, noting the apparent similarity between *The End of the World*'s Face of Boe and the Malus from the 1984 adventure *The Awakening*. "Surely they must be related?" asks Darren. Who can say? We'd just like to know who'd win in a staring competition...

That's all for now – send us more silliness for next time! ■

DUMMY RUN

DWM takes you behind the scenes of *Rose* in the first of our exclusive reports from the set of the new *Doctor Who* series. Thrill to Billie Piper's 'lift acting', seagull attacks, sugary tea and Auton burps...

Words: **Benjamin Cook**

IT'S TUESDAY, 20 JULY 2004. Early evening. An ordinary department store turns out to be something far more sinister. A base under siege. Rose Tyler is trapped inside. The store is surrounded. What's with those dummies leering through the glass? A monstrous entity with the ability to turn everyday objects into devastating weapons? It's the girl they want. So close, you can hear their flashbulbs. So thrilling, you can anticipate tomorrow's headlines. The scourge of the universe is back... No, not the Autons, stupid. It's the return of the paparazzi!

Ladies and gentlemen, Billie Piper – former chart-topper, accomplished actress, all-round media darling – has entered the building. And so has **DWM**, actually: the only magazine allowed on the set of the new *Doctor Who* series this early on in production. It's 6.30 in the evening and we're gearing ourselves up for an 11-hour night shoot. Billie will be on set for the first couple of hours, filming scenes in Howells department store in Cardiff, which is doubling for 'Henriks' department store in London. This is Billie's first day on set as Rose Tyler, the Doctor's beautiful, feisty companion, so the paparazzi are keener than ever to get a picture of her. They're camped outside right now, being kept in check by policemen in florescent jackets, while the *Doctor Who* crew set up their equipment inside the store.

In a few minutes' time, executive producer and chief scriptwriter Russell T Davies, the man without whom the new series wouldn't be happening, will be addressing the nation... er, the Welsh nation, that is. He's about to be interviewed live on air for the BBC local news show, *Wales Today*. "This is the biggest thing to happen to Wales since I don't know when," he offers me in way of an explanation – tongue firmly in cheek. The broadcast will also include pre-recorded chats with Christopher Eccleston and Billie. These were taped yesterday and will give viewers their first glimpse of the Ninth Doctor and Rose in costume.

If Russell is nervous about going live, he isn't showing it. As *Wales Today* correspondent Rebecca John practices her lines, Russell is engaged in showing me footage of the new TARDIS prop, which he filmed earlier today in the workshop. BBC Worldwide has given Russell a state-of-the-art camcorder ("I didn't even have to ask for it," he chuckles) to record behind-the-scenes footage for the DVD release. The new TARDIS will make its on-set début tomorrow night. It's chunkier than the old ones, but yes, the light on top still flashes! The police box prop is so important that they've made it twice – both identical, each as iconic as the other.

And then Russell is called away to be interviewed. "Mustn't say f---! Mustn't say f---!" he reminds himself as he takes his position. "*Mustn't* say f---!" He manages not to swear on air and the interview goes without a hitch. It contains the words 'sinister', 'internet' and 'optimism'. I can't make out much else because I'm standing too far away – next to executive producer Julie Gardner, in fact, who's recording the whole thing on Russell's camcorder. After the broadcast, he hurries over.

"I was very upfront," he tells us, biting his lip. "I was asked how I cope with everyone's expectations." Russell laughs self-consciously. "I said, 'To be honest, I just ignore them!'"

Television dramas are usually filmed out of sequence, because it is more practical and efficient. Normally, all scenes set in one location are shot ▶

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▲ *The Auton invasion of Cardi... er,* ***London*** *is in full swing!*

▼ *The brand-new TARDIS prop makes its first appearance outside 'Henriks' store.*

◀ before the cast and crew move to the next location. This is Day Three of filming on the new series. The *Doctor Who* team has spent the last two days elsewhere in Cardiff shooting material for Episode 4. Tonight's filming is for Episode 1 – scenes both from near the beginning and from near the end of the episode. The first scene to be shot is of Rose carrying... um, a stack of jumpers in Howells.

Okay, it might not be Billie's most exhilarating scene, but it only lasts for a few seconds and, significantly, it's her first time in front of the cameras as Rose.

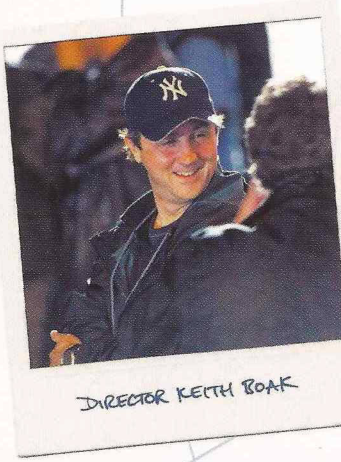
POLICE PUBLIC CALL BOX
reductions in store

Earlier this evening, when a car drew up outside Howells and Billie stepped out, she was immediately surrounded by members of the production team, anxious to shield her from the mob of reporters, and hurried into the store as cameras with ridiculously long lenses snapped away in vain. But the paparazzi are refusing to go away without a shot of the leading lady... except for *The Sun*, which is more interested in its own 'Save the Daleks' campaign. The following evening, the newspaper even tries to smuggle a Dalek on set for some cheeky photographs. Although **DWM** is forbidden from smuggling in Daleks (actually, that's not true – but I'm sure it'd be frowned upon), the assembled throng of Her Majesty's Press look on enviously as I saunter past them (that's not true either – they've no idea who I am) into the department store and follow Russell and Julie up the escalator to the First Floor, where Billie is about to make her on-screen début as Rose in *Rose*...

The crew rehearse the scene twice before going for a take. It's a tracking shot, so temporary rails have been laid to accommodate the camera bogie. Production designer Edward Thomas is momentarily distracted by Howells' display of Armani shirts. "£55?" he exclaims. "They can't sell them at that!"

"Bit flimsy, aren't they?" nods Russell, leaning against the display rail, which promptly gives way.

Edward laughs. "That's *Doctor Who* for you! Keep holding it up, Russell, and no one will notice."



DIRECTOR KEITH BOAK

"Okay, quiet please," calls Keith Boak, the director. Everyone falls silent. Russell picks up his camcorder and points it at Billie. "First positions," Keith says. The extras playing shoppers start acting ordinary and inconspicuous in the background. Billie takes a deep breath.

"And action!"

THAT'S IT! FILMING HAS NOW commenced on Episode 1 of the new series. And my gosh, it's about time.

Billie is brilliant at carrying jumpers. However, the scene is shot three times before Keith is completely happy. Then the crew move swiftly downstairs to the cosmetics department for her next scene. "Nothing to see down here," teases Edward.

"I know," Russell deadpans, "*I'm* here for the make-up."

For this scene, Billie has to walk right up to the doors at the front of the store. The paparazzi outside are clearly visible through the glass, so they'll have to be digitally removed in post-production.

Photographs of Billie filming this scene make it into various newspapers over the next few days.

"What do they hope to deduce from photos shot through a door?" says Russell, shaking his head. "It'll tell them nothing about the plot."

In between shots, Russell introduces me to Billie. "Were you on set yesterday?" she asks.

I explain that this is my first day.

"Ooh me too!" she enthuses, before telling me how delighted she was to feature on the cover of **DWM** 345. I'm liking Billie already – refreshingly down-to-earth, friendly and enthusiastic. And stunningly attractive. What's not to like?

"I bet you're glad to have got your first scene out of the way," Russell remarks.

She laughs, "Yeah, all those lines!"

No sooner have we met than Billie is called away for another shot. "See you in a bit," she says as she heads off. Needless to say, I'm smitten.

"One thing that Russell was very keen on," explains Keith Boak, when I catch up with him in Newport a few weeks later, "was that this should be a really fast-paced show. The Doctor is a fast-paced man. He doesn't sit and think, he's an action man, a man of 'doing', his life runs at a pace of knots, which is what excites Rose and what brings her into his world. We set her up with a life that, however sweet and pleasant, is somewhat mundane. She's a far more ambitious character. And suddenly the Doctor comes in and offers her a chance to explore the universe..."

Before filming commenced, Billie and Chris had several days of rehearsal with Keith. "What was great about that," the director tells me, "was that Russell was there all the way through. He's always been very clear about who the Doctor and Rose are, the people that they are, so it was a perfect opportunity for him to communicate that and for Billie and Chris to absorb it. It set it in stone, to an extent. They were anchored."

A MOBILE PHONE!

BACK IN HOWELLS AND BILLIE'S final shot of the evening involves her getting into a lift. "Can I ask a question?" she calls out, attracting Keith's attention. "Am I going down? I am, aren't I?" Once again, Billie is dazzling (elevator acting is an acquired skill), but the lift is less professional, missing its cue on more than one occasion. During one take, a paparazzo bangs on the doors at the front of the store. He is dragged away by a policewoman and Keith goes for another take.

"Is that a wrap for Dame Piper?" smiles Russell when the shot is in the can.

"That's a wrap," Billie smiles back.

It's thought best for Billie to be smuggled out the back way to avoid the paparazzi. It's some time before they even realise she's gone.

"It's a strange thing," producer Phil Collinson tells me later over coffee and soggy biscuits (someone left them out in the rain), "I think we were surprised at how many paparazzi turned up. It was unfortunate: one of the local papers printed times and places of our shooting, so I think the nationals got wind of it." Also, Cardiff Council announced what would be happening – and where – in a press release, which can't have helped. "It's not the end of the world," shrugs Phil.

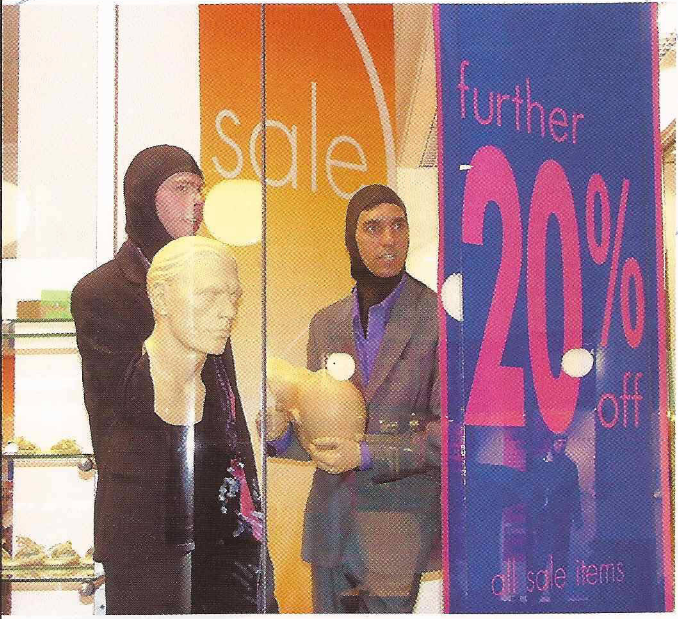
Other than that, how does Phil feel Billie's first scenes went? "They went well. She looks lovely, she's delightful... I'm yet to see both the Doctor and Rose together on screen, because Chris' first day on set is Monday – no, hang on it's Sunday. I'm looking forward to that."

"THE DOCTOR IS A FAST-PACED MAN – A MAN OF 'DOING'. HIS LIFE RUNS AT A PACE OF KNOTS AND THAT'S EXCITING." **Keith Boak**

▼ *Billie perfects her 'hero pose' on the set of the Nestene Lair.*

The rest of tonight's filming will take place out-of-doors. Despite frequent bursts of rain this afternoon, the Welsh weather decides to give us some grace and stays mostly dry throughout the night. I leave Howells and head across the road to Working Street, where the back door of a local watering hole, the Toad at the Exhibition bar, has been transformed into the front door of a police station. A shoe shop opposite has been redressed as 'Classic Bride', a bridal shop complete with mock-up window display. On my way over, I pass a red telephone box and do a double take as I realise it's on wheels!

As it turns out, half the street is fake. Litterbins, lampposts, a pillar box, hanging baskets, a newspaper hoarding (headline: *'Proper rigmarole'*), a Royal Mail van, a fire engine... oh no, wait, the fire engine is real. And so are the firemen. They're spraying their hoses all over the street. Apparently, wet roads and pavements look better on screen than dry ones. You heard it here first! Further up the street are two double-decker buses, a black London cab and an *Evening Standard* delivery van, looking out of place in the middle ▶



THEY'LL COME IN HANDY...

of Cardiff. Amongst the rigmarole, I catch sight of Russell sat outside the 'police station', signing autographs – and copies of **DWM** – for members of the public. He's loving it. Meanwhile, the crew are transforming the outside of a shopping mall into the entrance to a London Underground Station.

Soon, Working Street is cordoned off to the public (and the paparazzi, of course), most of whom relocate to behind the police barriers at either end of the street, where they stand and watch. And stand. And watch. Earlier this evening, Phil joked with Russell that 500 fans are probably camped out in the pub across the road – not as far-fetched as it might sound. Throughout the night, fans from all over the country (some have travelled for several hours to be here) surround the set, taking photographs, making notes, and straining for a glimpse of the action. Yesterday, Julie Gardner was astonished to discover that a photograph of her Mini-Cooper had been posted on a *Doctor Who* website within only a few hours of her parking it outside the location for the preliminary filming on Episode 4!

> "I WAS ASKED HOW I COPE WITH OTHER PEOPLE'S EXPECTATIONS – TO BE HONEST I JUST IGNORE THEM!" **Russell T Davies**

"At least it shows that people are interested," says Keith, "which is nice, I think."

"Yeah, but we could do without it," says Phil, "with the best will in the world. Of course we could." And then he shrugs: "Oh, I don't know, I don't blame them. I'd be doing it. If I wasn't working on it, I suppose I'd be curious to see what's going on. People tonight have been respectful – they're standing back. We've got plenty of security, plenty of police keeping people back. As long as they don't make a nuisance of themselves..."

Presently, 38-year-old Camille Coduri arrives on set. Camille plays Rose's mother, Jackie, in several episodes of the new series. In Episode 1, she's dressed mostly in denim. Her first scene of the evening – this is also Camille's first day on set – involves her leaving the police station, chatting away nineteen to the dozen on a mobile phone. Keith asks Russell how Camille should deliver a particular line. "See, I *am* important," Russell grins, tapping me on the shoulder.

I wasn't really concentrating. "What? Sorry, I missed that...?"

"Tsk! I'm changing the future of *Doctor Who* here," he declares, all mock indignation, "and you missed it!"

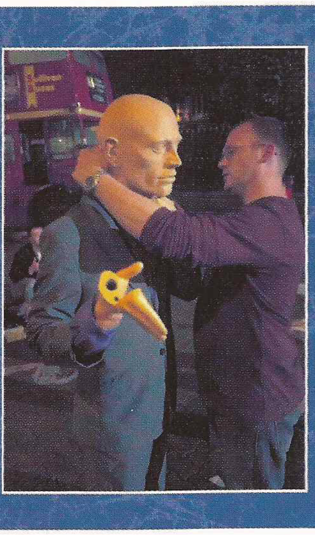
I make a note: from now on, constant vigilance.

AT AROUND TEN O'CLOCK, script editor Elwen Rowlands joins us on set. Although she's officially off-duty ("A script editor is *never* off duty", she says), she was out in Cardiff and thought she'd pop in to say hi. "I just can't keep away," she smiles. Elwen was having a drink with friends in a pub round the corner. It was full of journalists, she tells us, downloading shots of Billie Piper from their digital cameras onto their laptops. Elwen makes it sound like

PLASTIC FANTASTIC

IN REAL LIFE, AUTONS ARE surprisingly non-hostile. When Phil Collinson offers to introduce me to the occupants of the Auton Room ("You have an Auton Room?" "Yeah. Well no. It's really where the actors sit to keep warm, but we call it the Auton Room"), I eagerly follow him into Cardiff's old library building, where there is, indeed, a room full of Autons, preparing themselves for outwitting humanity. This seems to involve sitting around in various states of undress, drinking mineral water and chatting about *Big Brother*, which may be why the Nestenes have, as yet, failed in their attempts to colonise our planet. Phil tells me that all the Auton actors had to audition. The production team wanted to ensure that they were only hiring the very best of the best.

Top choreographer Ailsa Berk has rehearsed the successful applicants. "All of them are here because of their strong physical background," she explains, as her Auton protégés gather round, "and what they can do as individuals. You become part of a team: the writer, the director, the producer, who'll say how many people you can and can't have, the special effects guys, who build the actual creatures... the actors are the part inside the costumes, but without the whole team... well, you wouldn't have the creatures."



Ailsa's credits as a choreographer and puppeteer include *Return of the Jedi*, *Fierce Creatures*, the BBC's *The Chronicles of Narnia* series and, rather wonderfully, the John Smith's penguin commercials. How does

she's uncovered the villain's secret hideout!

"You should have locked them in," says Russell, "and set off an electro-magnetic pulse or something!" If only Elwen had had her sonic screwdriver...

But what of the real villains? Meet the Nestene Consciousness, an alien entity from a distant planet, that has been colonising worlds for 1,000 million years. It can inhabit and animate anything made of plastic – shop window mannequins, plastic daffodils, breast implants, that sort of thing. The most everyday objects can be the source of attacks. The animated facsimiles are called Autons and carry fragments of the Consciousness (no body to call its own, you see) until it is withdrawn or disrupted. Originally created by legendary scriptwriter Robert Holmes for Jon Pertwee's 1970 début serial, *Spearhead from Space*, the Nestenes popped up again the following year in *Terror of the Autons* and, more recently, in a number of spin-off videos made by independent producers BBV. Tonight, the Autons' first scene is to be shot outside the shopping arcade.

"Wait till you see them coming out," Phil says, grinning at Russell from ear to ear. "One of them comes out backwards!"

"Moonwalking?" exclaims Russell, throwing back his head in laughter.

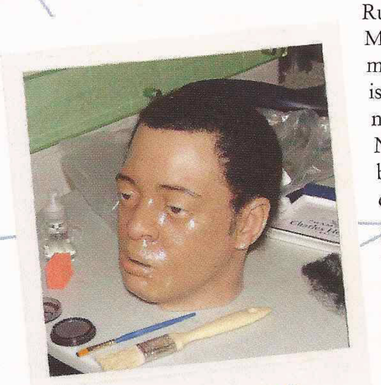
Wait a minute, is Phil having us on? I watch in awe as the Autons come into view. Russell's eyes widen in exultation. "Ooh scary!" he whispers.

Camille is also in this scene. After one take, Keith suggests doing away with her shopping bag. "Oh no!" the actress cries out. "I like the bag. I think Jackie should have it in *every* scene! It can be, like, her thing!"

No sooner have the Autons got into their stride than it's dinnertime. In the topsy-turvy world of night shoots, the cast and crew break for dinner at 11 o'clock at night (and some of them call it 'lunch', which is just weird) and have crisps and sandwiches at four in the morning. Dinner is served in the car park of the Cardiff Blues Rugby Club, in the shadow of the Millennium Stadium – just a few minutes' drive from the set. This is tonight's Unit Base. It has nothing to do with the United Nations Intelligence Taskforce but is where *the* unit (that is, the cast and crew) take time out and eat things. Actually, the Unit Base is better than UNIT: it serves lasagne and coleslaw, which the 1970s soldier-boys never did. Everyone eats on converted double-decker buses, because it's more practical than erecting marquees.

There seems to be, I remark to Phil over lunch, a lot of good will surrounding this new series. "Yeah, it's lovely," he replies, eying my sponge ▶

▲ *The Auton Brides are given a lesson in the art of menacing hand-gestures...*



MICKEY'S AUTON HEAD

Doctor Who measure up?

"You haven't the same sort of luxury of time for rehearsals as you would have in other situations," she admits, "but we have had some time. They're all very good," she adds, smiling at her Auton posse.

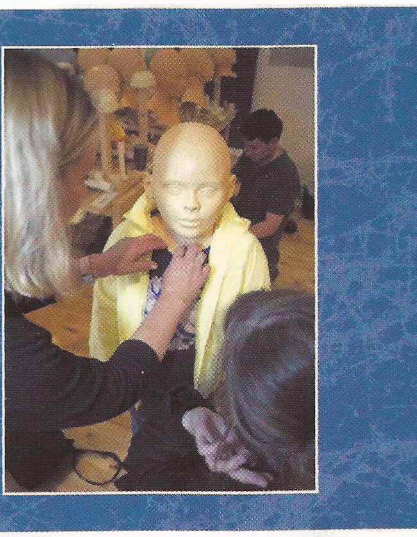
Is playing a *Doctor Who* monster as uncomfortable as it's reputed to be? Not necessarily, say the actors. "The first costumes we have to wear, the ones we're wearing tonight, are not full costumes," explains David Sant, "it's only the head, so it's fairly simple. But you still have a lot of difficulties, because you can't see very well, can't breathe very well..."

"I've worn costumes in the past that are really heavy," nods another Auton artiste, Alan Ruscoe, whose CV boasts alien parts in both of the two most recent *Star Wars* films. "These ones – the shop window dummy costumes – are light in comparison. As long as we don't have to be in them for too long, I think we'll be all right."

David: "I think it's harder for the girls, because they have to wear veils as well..."

"Yeah, we're dummies dressed in frocks," chimes in Elisabeth Fost, who's best known (to the under-fives, at least) as a presenter on the BBC's pre-school programme *Playdays*. "So we've also got wigs and all that head stuff to go on top, which makes it a bit more claustrophobic."

It must be hot ▶



PLASTIC FANTASTIC CONT.

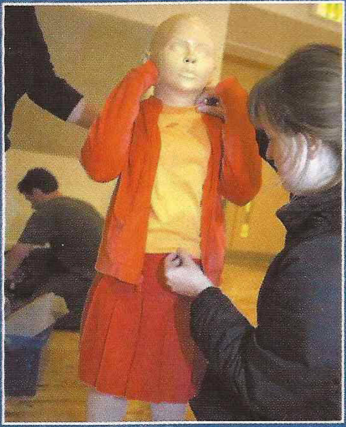
◀ under there, too? "Yeah, but it's quite fun," she beams, turning to her fellow mannequins, "isn't it?"

"Yes, it's fun to leap into a wedding dress," chuckles stunt performer Holly Lumsden. "It might not be so fun at five o'clock in the morning, though!"

The Autons seem to be coping well with staying up through the night. "We've got three nights of this in a row," says David, "but you just adapt, yeah?" The others nod their heads in agreement.

"At the moment," explains Paul Kasey, an actor and dancer whose film credits include *28 Days Later* and *Blade II*, "our body clocks know that it's night time, because this is our first night on set. It'll be tomorrow that we end up sleeping for most of the day and then our body clocks will be..." In a complete mess? "Ha! That's right, yeah."

On my way out of the Auton Room, I pass a table covered in mannequin masks and feel ever so slightly afraid. Well, you would, wouldn't you? The programme that has sent generations of children diving behind sofas can still frighten a grown adult! Even Autons, it seems, have served time behind sofas...

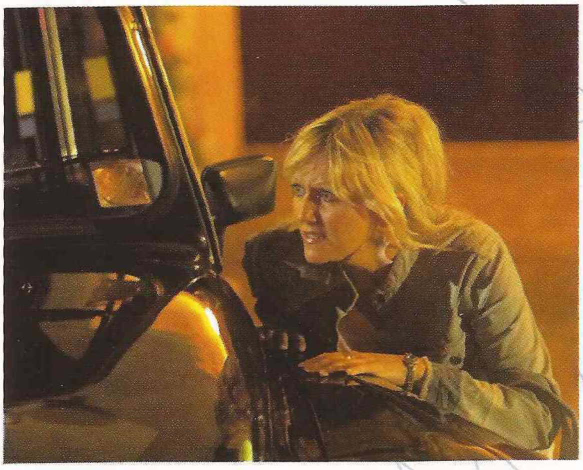


"I watched it a bit when it was on the telly," Elisabeth tells me later, "but I found it too scary. It terrified me."

You'd have thought that Autons were made of stronger stuff?

"Yeah, it's ironic, isn't it? Ha! I'm actually in the show now," she laughs. "I hope I'll be brave enough to watch myself!"

◀ pudding. "It's a real way of opening doors. A lot of people have been very kind towards us. The police and the council here in Cardiff have been great. And I think it's because it's *Doctor Who*, I really do. Our location manager is telling us that we've got into locations here in Cardiff that he's never managed to get into before, just because he's saying it's *Doctor Who*. There's a real sense of optimism. People we talk to. People we're working with. And we've got them because it's *Doctor Who*. So yeah, there is a real buzz about it. I just hope it hasn't started too soon. I hope we can keep that buzz until we transmit..."

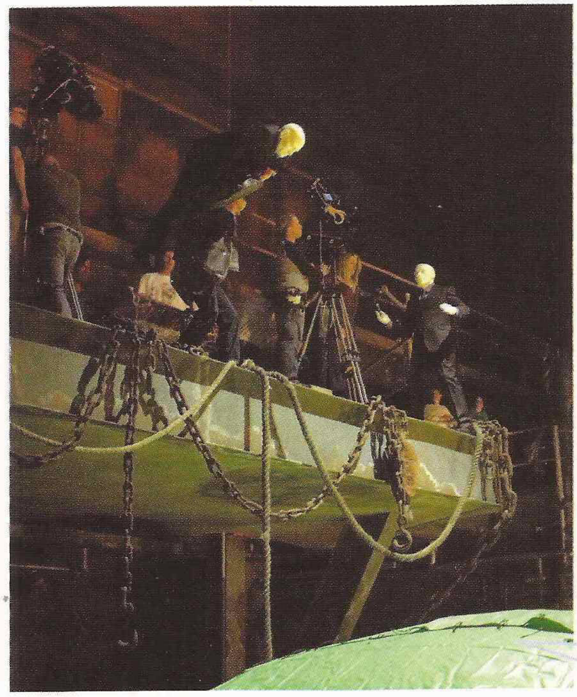


▲ *Jackie (Camille Coduri) desperately seeks shelter.*

"IT'S MAYHEM. THIS SEQUENCE WILL LAST TWO MINUTES ON SCREEN BUT IT'LL TAKE THREE NIGHTS TO SHOOT!" **Phil Collinson**

I SIT AND STUFF MY FACE FOR nearly an hour before heading back to the set. The first scene after sponge pudding requires a double-decker bus (not a meals-on-wheels one from Unit Base, but a shiny red London one), a stylish camera zoom, lots of extras (there are over 50 on set tonight – some of them human) and Camille to run about screaming blue murder, chased by Auton actors with their arms arched above their heads. In between takes, the firemen re-soak the pavement. Noisy seagulls swoop overhead.

"Let's go again," sighs Keith, and everyone resumes their positions. "Nice and quiet, please," he shouts, "and that includes the seagulls!"



▼ *Shooting stunts in the Lair.*

On the third take, a stuntman takes a particularly nasty tumble on the slippy pavement and everyone watching winces... but it's okay, he was only acting. "And cut there," says Keith. The cast and crew break into applause. The bus driver breathes a sigh of relief.

Although most television drama shoots require only a single camera, Keith has decided to employ two cameras for much of tonight: one for the 'master shot' and another to capture close-ups and the like. This provides useful additional footage, increasing editing possibilities. "My particular view of action," he says, "is that it revolves around shots. You can't shoot an action sequence in one shot: you need to be able to jump cut [between two shots of the exact same scene a few moments apart] in order to tighten it, to cheat the audience... well, not *cheat* them, but to show that the action is happening, otherwise they can see that it's actually geared towards safety."

Each set-up is more impressive than the last. In preparation for one particularly complicated sequence (so complicated, in fact, that Keith employs a *third* camera), the crew carefully and systematically devastate Working Street: an abandoned bus on fire, upturned floral displays, burning oil drums, and oh, the litter! There are plenty of streets in London awash with this sort of rubbish: it seems almost churlish to mess up such a lovely and clean one in Cardiff. Never mind, the stage is set. Flotsam and jetsam, painstakingly positioned all over the place.

And then the special effects people blow up a streetlamp and everyone jumps. Pyrotechnics – very clever, but they scare the life out of you. Russell jokes that he thought a seagull had been shot. More likely, the Autons are on the rampage...

"It's just mayhem," Phil enthuses. "This sequence will only last a couple of minutes on screen, but it'll take us three nights to complete. It's very, very time-consuming. Poor old John Nathan-Turner – I bet he made nine minutes' worth of *Doctor Who* in that time..."

As a child, I tell Phil, I was captivated by a book called *A Day with a Television Producer*, which gave the impression that 1980s producer Nathan-Turner typically filmed an entire episode of *Doctor Who* before breakfast – and still found time to visit Madame Tussaud's, read the latest issue of **Doctor Who Weekly**, approve a new range of bath-salts, and take his dog, Pepsi, for a walk on the local common!

"It's a bit of a luxury tonight, then," Phil laughs. "This is the first big set-piece that we've done. The scripts are really ambitious – and we want to make them as good as we can. In this first episode alone, we've got – what? – six big set pieces. In most drama series, you'd have one or two."

"It's a big show," agrees Keith, "and the scripts are very ambitious – but

THE CREW ENJOY
A BREAK

brilliantly so." Talking in early September, a week before filming on Block One (Episodes 1, 4 and 5 – all directed by Keith) is scheduled to be completed, the director tells me that it's been "a really tough shoot for all sorts of reasons. It's non-stop in 1, 4 and 5 – there are very few scenes that don't involve high levels of action or effects or... look, I could go on about how hard it's been, but it's been tough for us all. And we've got there somehow."

BACK IN WORKING STREET AND Phil is coping with the tough schedule thanks to at least two cans of Red Bull. It's 2.30 in the morning. "Well, yeah," he smiles. "I need to stay awake! We've got nine night shoots on a run. It's exhausting."

It's well past pub chucking-out time, but Cardiff is still awash with late-night revellers. No rest for the wasted. An army of Autons in Cardiff city centre must present a curious sight. Not to mention the pillar box crushed by a London bus. Or the burning oil drum outside the Halifax building society. One man, perhaps the worse for wear, evades police barriers and stumbles towards the set shouting "Christopher Eccleston! Christopher Eccleston!" for all he's worth.

"Did he just shout what I think he did?" marvels Russell, as two policemen pounce on the intruder, restrain him and escort him from the premises. "He did, didn't he?" Russell can hardly believe it.

Young actor Adam McCoy, who plays Clive's son, and actress Elli Garnett, who plays Caroline, are well practiced at screaming and shouting and fleeing from Autons. "Oh my God," Adam whispers, after filming one particularly hair-raising shot, "it's so scary that!" A crew-member gives him a lollipop. He looks happier and goes off in search of a cup of tea for Elli.

"Okay, folks," announces the first assistant director, "just so you're all aware, in this next shot, the dummies will be firing blanks." Cue laughter from the crew. Two Autons awaiting direction playfully box each other round the ears. This shot will also require stunt driver Paul Kulik to race down Working Street in the black cab and swerve to a halt in front of the mock-up bridal shop, narrowly missing Adam and Elli and the dozens of extras who will be running and screaming and acting all over the place. It looks dangerous – but it really isn't. I think.

"All dummies, mannequins – ready please," Keith shouts, "let's go for a take." You won't hear directors shouting things like that on *Holby City* or *Waking the Dead* or *Real Story with Fiona Bruce*.

"*Urgh!*" Elli exclaims. "How much sugar did you put in this?"

"A tiny bit," Adam shrugs, grinning, "and then – um – the whole lot fell in." Kids, eh?

Elli smiles. "Never mind," she says, throwing away the tea and taking Adam by the hand, "come on, we're in this scene..."

"I'm lucky," Keith admits when we catch up later, "in that the performers we've got are *beyond* competent. They know the scripts very well and they work very, very hard. They make my job a lot easier. I don't have to spoon feed them – not remotely."

How, then, has he managed to deal with the technical side of shooting *Doctor Who* without neglecting his actors and their needs?

"I'm sure I haven't," Keith answers honestly. "I'm sure I've failed in that respect."

It's a difficult balancing act, right?

"People watch *Doctor Who* for different reasons. They'll be people who'll watch it for the characters, the relationship between the Doctor and Rose, and then they'll be people who watch it for the action and the drama and the special effects and the monsters... it is, as you say, a balance that we try to strike."

I HEAR THE SMASH OF GLASS: a window shattering into tiny pieces. A member of the crew has just smashed the back window of the black cab with a sledgehammer. Actually, he did it on purpose: the window needs to be broken ready for the next scene. Poor taxi.

Camille Coduri and Auton actor David Sant are also in this scene. "You all right?" she asks him.

"Yeah," he nods. "These things are hell, though." He holds up his latex mask. "Smell it, Camille. You could get high off that!"

But the worst thing about wearing an Auton mask, David tells her, is when you burp: it has nowhere to go!

"I had lasagne for lunch," he cringes. "Big mistake."

The last shot of the evening is one of the most iconic of the episode. "It's ▶

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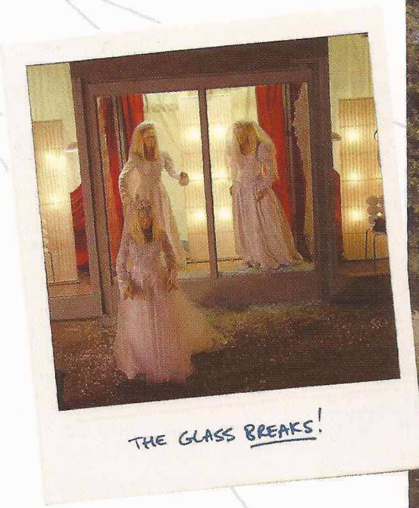
EXT to NOTHING

▼ *The late-night shoppers in Queen's Arcade are in for a bit of a shock...*


THE GLASS BREAKS!

▲ *Dawn breaks as Camille completes her last scene of the night – amid the carnage of the Auton attack.*

◀ the main stunt of the night," says Phil, as actresses Elizabeth Fost, Holly Lumsden and Helen Ottway – made up as Auton brides – take their positions in the 'Classic Bride' shop window, "and we've only got two goes at it. The three brides come to life and smash their way out and the glass breaks and..."

Woah, woah, woah! Did you get that? The. Glass. Breaks.

It's only taken 35 years! In *Spearhead from Space*, we heard the shop window smash, but the glass never broke – or it broke off screen, which is the same thing. But no such cop-out in this series.

"It was one of Russell's many stipulations," Phil explains eagerly. "We'll take it up to the point of the break several times, because the glass is terribly expensive. It's safety glass and it all has to be pre-detonated, so it takes a lot of work, a lot of set up."

The production team is battling against the clock: it's five-to-five and soon it'll be light. The call sheet specifies the time of sunrise as 5.17. Most of the cast have been released but many stick around to watch this shot. Camille smiles sympathetically at a runner who's handing out water.

"How you doing?" she asks.

"Flagging," he replies.

"Ah," she nods, sagely, "you've hit the wall!"

There is a call for quiet. They're going for a take. The cameras start to roll. Even the seagulls put a sock in it. The Auton actors jerk into action. A policeman looks on, slightly uneasy.

And then it happens. The Auton bride in the middle (I can't tell, is it Holly?) raises her arms, swings them down... and sure enough, the shop window shatters into thousands of tiny pieces – right in front of our eyes. It's a real punch-the-air-in-delight moment. "Thanks, folks," says Keith. "That's a wrap."

Everyone watching applauds. Keith and Phil seem pleased with what the team has achieved tonight. After months of preparation, they're finally seeing the series begin to take shape.

"It's a special show," Keith tells me. "It means a lot to Russell. It means a lot to everybody. It's a national institution. It's like *Match of the Day*. This is our upbringing, this is our childhood, so I think we all feel the burden of responsibility quite strongly – that we're reinterpreting it for a new audience and the old audience alike. That's why so much thought has gone into it. I mean, inevitably, when you start a shoot, the practicalities kick in and a lot of the ideas that you had somehow can't be realised, because of logistics and time and money and so forth... but if we realise just 50 per cent of our ideas, then we're not doing too bad, because there are so many good ones. I hope that comes across."

"DOCTOR WHO IS OUR UPBRINGING, OUR CHILDHOOD. WE FEEL THE BURDEN OF RESPONSIBILITY VERY STRONGLY." **Keith Boak**

▼ *The Doctor (Christopher Eccleston) is captured by the Autons.*

IT'S WEDNESDAY, 21 JULY 2004. Early morning. An army of Autons heads home to bed. Policemen in florescent jackets wait sleepily for the ends of their shifts. As the sun rises on Working Street, drying up the puddles left by the firemen, the clean-up operation begins in earnest. After all, burnt-out London buses and overflowing litterbins won't tidy themselves away... well, unless they're made of plastic.

"What did you think?" Phil asks me as I'm about to leave. He looks expectant. It shouldn't really matter to him what I think, but I'm heartened to know that it does. And since he's asking...

"Well," I reply, "to be honest," – and I *am* being honest here – "I don't think that *Doctor Who* has ever looked this good."

Phil looks pleased. "To be honest," he says, beaming proudly, "I was hoping you'd say that." ■

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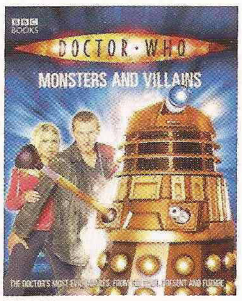

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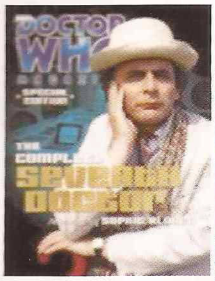

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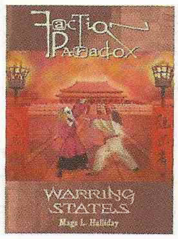

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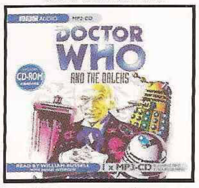

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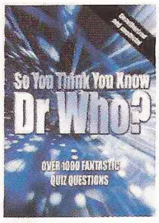

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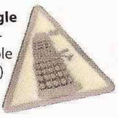

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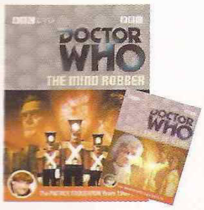

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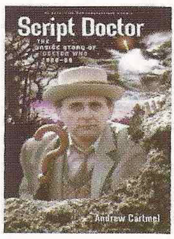

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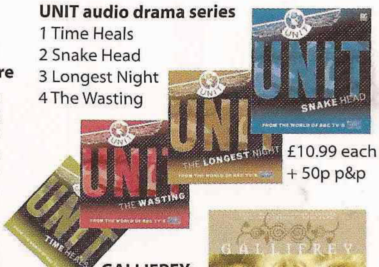

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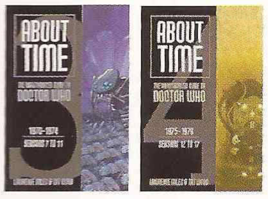

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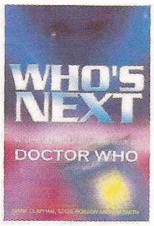

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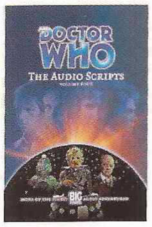

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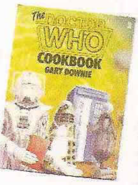

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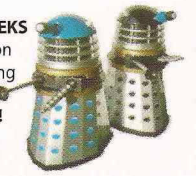

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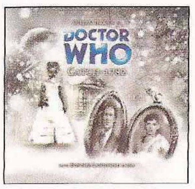

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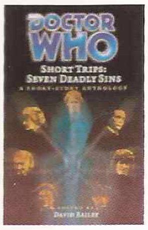

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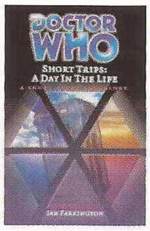

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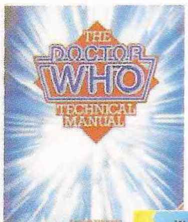

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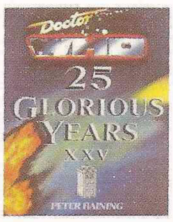

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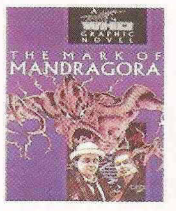

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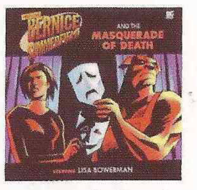

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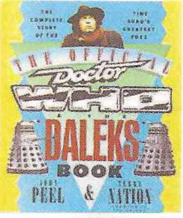

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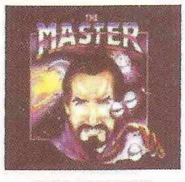

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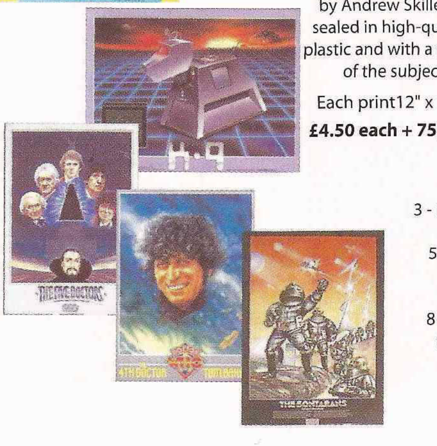

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IT'S EARLY MARCH, AND FOUR *Doctor Who* fans have gathered excitedly together. Tonight they're going to see the first new episode of *Doctor Who* in nine years, courtesy of **DWM** editor Clay's special sick-making preview disc!

But not before they do the Time Team, they're not.

Part Five of *The Talons of Weng-Chiang* is first in Clayton's shiny new DVD player/recorder, and crammed into his tiny living room – where the Team are taking turns to sit on the floor – everyone's pacing themselves. The party-fours are locked in the kitchen and tea is being served. "I must be sober for *Rose*," says Peter. "But I'm not sure I should be sober for *The Invisible Enemy*."

Talons continues to be a big hit with the Team. Richard's moved by Chang's death scene. "His realisation that following Weng-Chiang counts for nothing helps to add another layer to the character in his dying moments." Clayton agrees. "Here's a villain whose failed ambition was to perform his magic show before the Empress. What a down-to-earth touch. Brilliant writing."

"But what was he trying to tell the Doctor with his dying shoe-based gesture?" queries Jac. "That the Doctor has socks appeal? That he is boot-iful, no matter what they say?"

Peter's a big fan of Litefoot and Jago. "Has the series ever seen such a charismatic coupling of colourful companions?" Jac nods. "They *are* companions, aren't they? Usually the action's divided between Doctor and companion, here we have a strand for the Doctor and Leela together, and a strand for Jago and Litefoot! Never have there been characters who deserved it so much."

Peter suddenly leaps for the freeze frame. "There! Second coolie on the left – that's my late, great Uncle Fred!"

"Hurrah for Uncle Fred!" cries Jac. "Being in the greatest *Who* story so far has to be a pretty good claim to fame."

We move into Part Six, and the celebrated reveal of Weng-Chiang's 'bentface'. "Great cliffhanger," says Richard. "Full credit to the production team, even in today's pause-perfect world it works magnificently," adds Peter.

Clay is chortling. "Never before has a story been *so* funny! But it doesn't detract from the drama one little bit. This is the story where it becomes clear that the real reason why the Doctor triumphs over evil is that evil doesn't have a sense of humour." "Plus the Doctor finally has a companion who can give as good as she gets – and then some," adds Richard. "No-one else comes close. Not even Jamie, with his little dirk."

"I adore her too," says Jac, "though I imagine in a different way. But there's a tiny degree of awkwardness in the way the Doctor keeps telling her violence isn't the answer, but only after she's saved his life again."

Tiny niggles aside, the Team have rarely been so united in their praise. Clayton can't stop giggling. "Oh, a pig-midget from the future is shooting laser beams out of a dragon statue's eye in a disguised Victorian laundry. Only in *Doctor Who*! And only Robert Holmes could make something so gripping out of something so absurd."

As the Doctor and Leela return to the TARDIS, Jac sighs. "Well, that was the best story *ever*. I just hope everything after it doesn't fall flat, like it did with the last best story ever, *The Seeds of Doom*." Richard nods. "Each role, from the major players down to Patsy Smart's dribbling crone was deftly handled, the location work was dripping with atmosphere – I didn't want it to end!"

"It's fitting Philip Hinchcliffe's final episode should be so outstanding," adds Clay. "More than any other producer, he was responsible for taking the show when it was tired and stale and finding a new direction. What a brilliant man." The final word goes to Peter. "I can't wait for another tale in Victorian times."

Clay heads for the kitchen and three pairs of eyes turn expectantly. Is the alcohol ban to be lifted in the post-*Talons* ambience? "Who'd like some muffins then?" he asks brightly.

"Rather have a Chinese," says Peter.

MUFFINS IN HAND, AND WITH Peter taking Clay's place on the floor, the Team prepare to meet the *Horror of Fang Rock*. Mist curls through the foggy darkness. Yes, Clay has drawn the curtains and lit a fag.

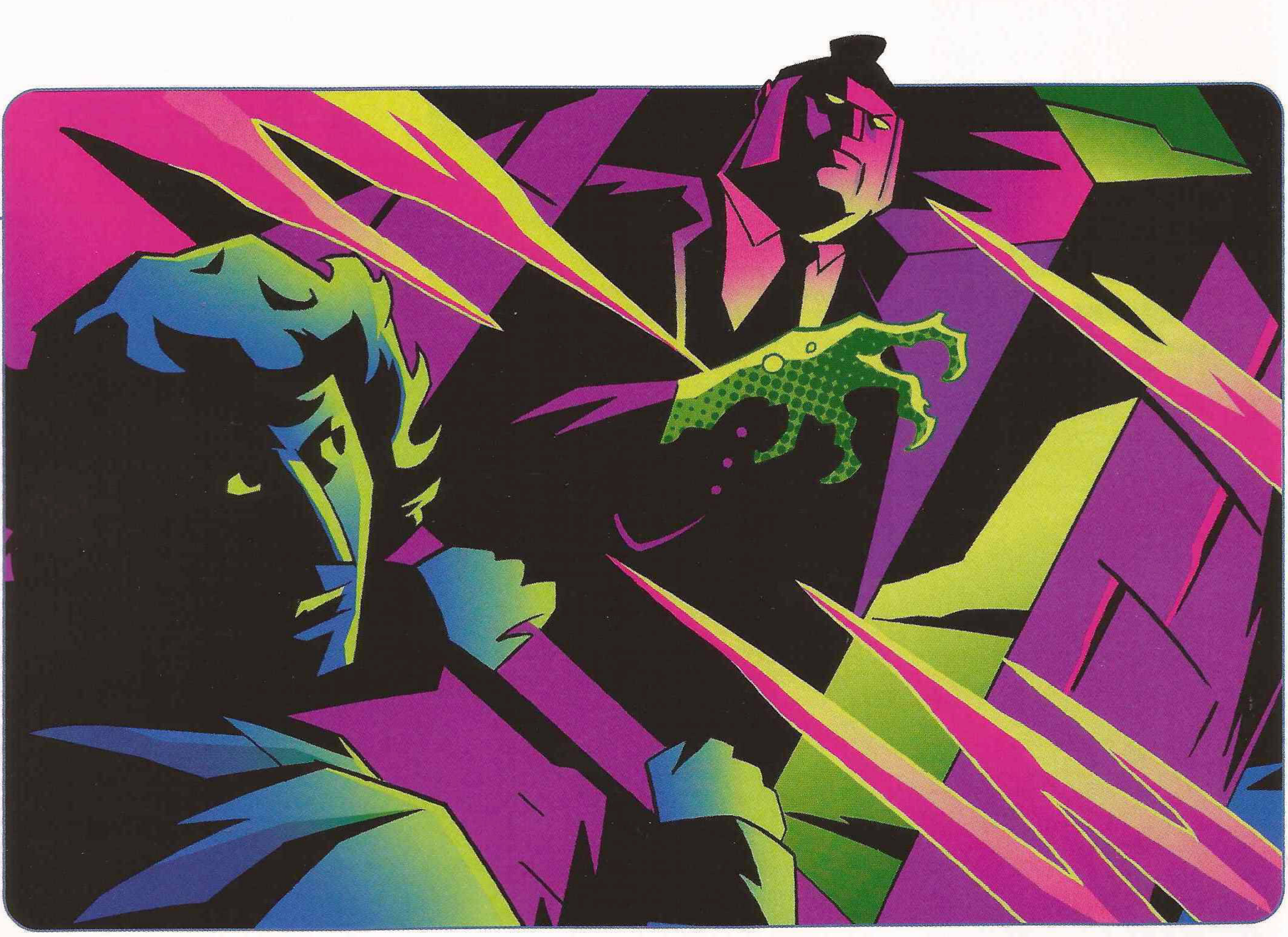
"Ah, Edwardian times," says Peter as we meet the crew at the isolated lighthouse, "that'll do." "I like this straight off," says Clay. "Dark, foggy, spooky, the set-up for a ghost story."

"Hmm," hmms Jac. "The opening's a bit pedestrian after the wonders of *Talons*. Although there would have been months between them on broadcast, not three minutes for toasting muffins."

Richard's strangely taken with the scene where Leela strips off in front of bashful lighthouse keeper Vince. "It's the total bemusement on her face at Vince's embarrassment that makes it," he raves. "What a wonderful scene." "Can't argue with that," says Peter.

But Jac has some issues with the story. "Yeah, the lighthouse is an inspired setting, and there's the great mystery of the dead walking, and lovely Leela moments. But unfortunately, it's studio-based, talky, slow."

"How very dare you!" Clay splutters muffin every which way. "This is great! I believe in everybody, and it's a nice contrast to normal *Who* that Ben's death has a devastating effect on other people 'cause they were his friends." But even he shudders at the cliffhanger, as a balsa



EPISODES 452 TO 459

model ship rather tamely 'wrecks' itself on the rocks. "Oh dear. Couldn't they have cut that just a bit earlier. Say 60 seconds earlier...?"

"Yeah, big deal," agrees Peter. "Where's the monster?"

"More to the point, where's Captain Pugwash, and who stole his ship?" adds Jac.

Peter's rather worried about the Doctor in Part Two. "He's a very grumpy Gallifreyan in this story." "Yes, what an old misery-boots," says Clay. "I know he was looking forward to Brighton, but he's far too curt with Leela. He should be glad he's not still lumbered with Dodo. Still, I love these hateful aristos turning up, expecting the world to revolve around them. The Doctor's goading of them – 'Not a chance!' – is so satisfying."

> "I like *Horror of Fang Rock* straight off – dark, foggy, spooky, the perfect set-up for a *Doctor Who* ghost story!" **CLAY**

As old Reuben climbs down to look at the generator and his horrific scream rings out there's a general sigh from the team at another disappointing cliffhanger. Jac just can't stop hmming today. "Hmm. Cliffhangers can make or break a story when it's on the borderline – and this is not leaving us with good impressions."

"I can't agree," says Clay. "There's a sense in Part Two that something could burst in any moment and kill everybody, and the scream cranks up the tension a bit more. There's a lovely atmosphere of impending doom."

Jac's hmms turn to guffaws as we go into Part Three. "Unfortunate for Palmerdale that the monster fancied a crawl up the lighthouse just when he was standing on the gallery."

Even Clay agrees. "That should have been a shocking scene, but looks a bit muffed. I wonder if they were told not to make it too frightening?"

Richard chips in. "Considering the tiny sets and the confined camera angles, I think director Paddy Russell is doing a remarkable job keeping up the pace and tension in this story." "And Terrance Dicks has written some lovely scenes," says Peter. "I love the two-hander between Leela and Adelaide."

"Such a well-deserved slap!" nods Clay. "Adelaide's whining reminds me of some earlier companions, and throws Leela into sharp relief. Louise Jameson really is a star." "I can forgive this story almost anything for Leela's line 'it is better to believe in science'," notes Jac. "Beautifully delivered. Could be an epigram for the entire series."

"The fake Reuben standing stock still, waiting, is terrifying," says Clay. "Much more effective than some blobby monster." As the Doctor realises he has locked the blobby monster inside the lighthouse, Jac is back to hmming. "This cliffhanger I can't make up my mind about. On one hand, it's superbly dramatic, and sends a shiver down your spine. But we already know the monster's in there with them."

"I think it's one of the very best cliffhangers I've ever seen in *Doctor Who*," says Fang Rocker Clay. "Ghosty and bleak, perfect scary Tom." "Have you noticed how much time Tom spends in this story delivering his dialogue whilst staring at nothing?" asks Richard.

Peter smirks. "If I didn't know better, I'd say he was in a bit of a mood..."

Adelaide's death gets a cheer from the Team. "Thank God," says Richard. "She's been a non-stop pain since she turned up." He's also pretty keen on the Rutan, finally revealed in all its globby glory. "Nice to see a non-humanoid monster. Love the wispy white bits running through it."

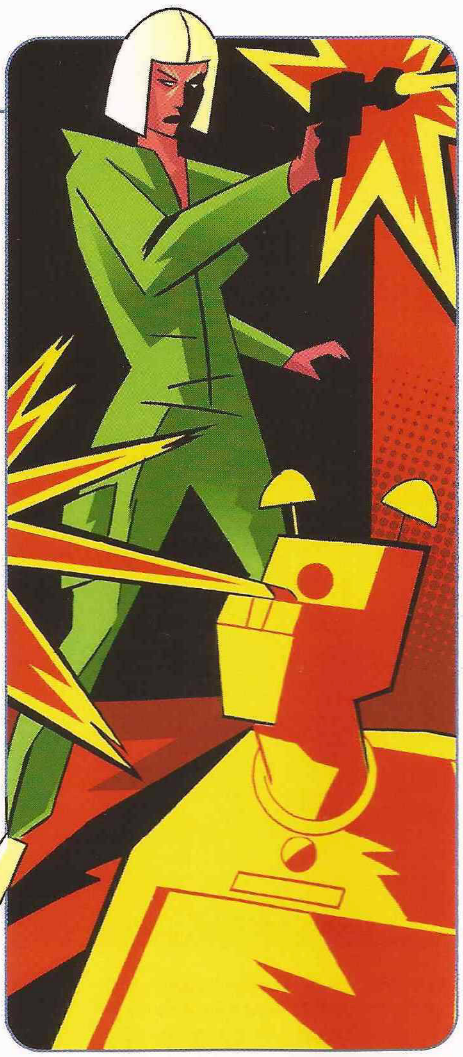
BUT CLAY IS FEELING A BIT LET down by the Doctor's final confrontation with the titular horror. "Their chat on the stairs has no sense of danger, and the Rutan's changed from being a nameless nightmare into yet another dreary military alien."

Never mind, because the body count is going up, up, up with even Vince and Skinsale – the nice ones – meeting their ends. "The Doctor and Leela both seem totally unconcerned about all the deaths," points out Jac. "And Leela even gloats over the dying Rutan," notes Clay. "What a creepy pair they are."

As Leela's eyes turn from brown to ▶

Compiled by
MICHAEL PRITCHARD

Illustrations
ADRIAN SALMON



◀ blue in the glare of the exploding lighthouse, Richard's confused. "I didn't even notice they were brown to start with."

"I wasn't looking at her eyes either," says Peter. This time Jac doesn't hmm. She sighs.

In all, *Fang Rock* seems to have gone down fairly well with the Team. "I really enjoyed it," says Richard. "It worked really well, because it's played for real."

"And the quoting of the *Ballad of Flannen Isle* lends a touch of spooky class to the closing moments of a jolly little ghost story," adds Clay.

"Except they're not going to find just an overtoppled chair and no trace of the crew, they're going to find a lot of bodies, a pool of slime, a bowler hat and some frilly knickers," points out Jac. "God knows what sort of ballad that'll make!"

NOW, AFTER TEN EPISODES OF MOODY *fin-de-siecle* talons and horrors, it's all change for the Team as *The Invisible Enemy* kicks off with the routine flight of a shuttle to Titan in the year 5000.

Richard groans. "Why are spaceships always so naff in *Doctor Who*? A console made of sticklebricks and armchairs from World of Leather." "Ooh, I dunno," muses Clay. "It's a quirky design, with those two levels. And the crew's boredom is nicely played. It's refreshing to be out in space again."

True to form, Peter's noticed a couple of big important things. "Leela's got her old cossie back! And nice to see the old TARDIS control room back too, though somehow it looks smaller and cheaper than before."

"Like something knocked up in the corner of the studio to save space," mutters Clay.

Jac approves of the fate of the shuttle's crew. "Mind control and possession are always creepy." Clay's not so sure. "Argh! How can there be any drama when the 'possessed' people just grow Gallagher eyebrows with sequins in?"

> "*Doctor Who* doesn't have a brilliant record for the hard SF futuristic type of story. *The Invisible Enemy* feels very generic, with no good characters..." JAC

As the TARDIS is attacked by space detergent, Richard frowns. "It's all very tacky and overlit. Did *Blake's 7* model its look on this story?" Jac cogitates. "The programme doesn't have a brilliant record for the hard SF futuristic type of story. This feels very generic, with no good guest characters." Clay nods. "The idea of the possessed Doctor tracking down his companion with a gun is brilliant, but it's directed so drearily."

Even Peter, normally so quick to forgive, is shaking his head in Part Two as the infected Supervisor Lowe devises a 'cunning' plan. "Why does Lowe pretend he's been blinded, when he could just shoot Leela? And taking the Doctor away from Titan will just delay the Invisible Enemy's plan! Rot! Rot!" Jac hmmms, inevitably. "How fortunate Lowe can recall his old personality and fake it – if only the relief crew had done the same this whole thing might have been over by now. Bah."

But Clayton's found a silver lining as the TARDIS arrives at the Bi-Al Foundation, to meet Professor Marius and a new friend. "Look at K9! Don't you just love him at first sight? A silly tinny adorable robot dog with the voice of Julian Clary! How could anybody not adore him?" He pauses. "Why are you all looking at me like that?"

"No, I agree," says Peter. "At least now there's a silly Germanic scientist and a super duper robot dog to enjoy. Go K9! Go K9!"

"The big problem," continues Clay, "is there's so much the script's asking for – gunfights, spaceships, robots, lasers – and Derrick Goodwin really can't direct action very well. Or, in fact, *anything* very well."

"I like some of the ideas – like the phonetic spellings – and K9 is just brilliant," says Jac. "But where is the story going and– *whaaatt?!!*' She suddenly boggles in amazement as the Doctor clones himself and Leela, miniaturizes the clones, and injects them back into his own brain. "This is mental! As if Bob Baker and Dave Martin are just making it up as they go along."

"It's really fast and enthusiastic but it's so mad," notes Richard. "Leela flying the TARDIS, Dr Marius just walking back into his lab even though it was supposed to be sealed off..."

"Like watching a first rehearsal," says Clay as the Doctor and Leela's clones begin their amazing – or should we say fantastic – journey. "K9 or no, this is such a childish mess."

"Anything's gonna be better than that," says Peter.

"*Rose* is so gonna be better than that," says Richard.

"And only another three years before we get to review it," says Clay, uncorking the champagne. ■

AND YOU SAID

THE TALONS OF WENG-CHIANG

"It's an immediate stylistic sequel to *The Deadly Assassin*, with the near-death time-travelling villain in a similarly mannered society and even re-using scenes like the henchman's deathbed 'confession'."
ALEX WILCOCK, ISLE OF DOGS

"A candidate for the most over-rated story of all time. We never feel that the Doctor is urgently trying to prevent something terrible from happening, or time ticking away as in earlier serials. The Doctor simply kills Greel, crushes the key, disconnects the doll and buys everyone some muffins! More of a Curate's Egg than a Chinese Puzzle."
ALAN SHERIDAN, E-MAIL

HORROR OF FANG ROCK

"It's quite unnerving to have every guest character die, irrespective of what the viewer thought of them – one reason why this story is so memorably frightening."
ROBERT KEELEY, E-MAIL

"The shipwrecked passengers are all very interesting and the setting is suitably claustrophobic, but maybe they kept 12-year-olds in the fog too long before showing the aliens..."
ROBIN CALVERT, POULTON-LE-FYLDE

"Three people get killed in the lighthouse's cellar in as many episodes – you'd think that the Doctor and co would be a little bit more reluctant to spend all their time down there, having a chat, really!"
CHARLES NORTON, RUTLAND

In **DWM** 357, The Time Team will be watching the last two episodes of *The Sun Makers*, all of *Underworld*, and the first two parts of *The Invasion of Time*. If you're a masochist and would like to join them in their quest, send your thoughts to the usual address, or email them to *dwm@panini.co.uk* marked 'Time Team'. Closing date for comments is 1 May 2005.

DOCTOR · WHO
NEW SERIES PREVIEW

BROADCAST Saturday 2 April, BBC One

STARRING Christopher Eccleston, Billie Piper, Zoë Wanamaker, Jimmy Vee, Yasmin Bannerman, Simon Day

WRITER Russell T Davies

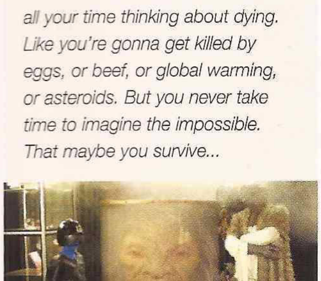
DIRECTOR Euros Lyn

IN A NUTSHELL

It's the year five billion, and the TARDIS arrives on Platform One, a space station overlooking Earth. It's the day that the Sun expands and the planet gets roasted. The great and the good (and the downright unusual) have gathered to watch our planet burn. But more than just Earth will be destroyed today, if some guests have their way...

QUOTE, UNQUOTE

THE DOCTOR: *You lot, you spend all your time thinking about dying. Like you're gonna get killed by eggs, or beef, or global warming, or asteroids. But you never take time to imagine the impossible. That maybe you survive...*



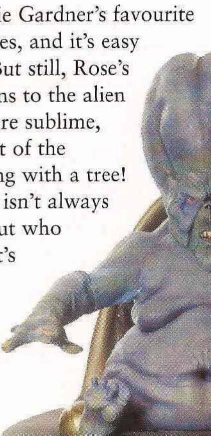
EPISODE 2

The End of the World

HANDS UP WHO THOUGHT that *Doctor Who* starring Christopher Eccleston would be a sombre, moody affair?

Well, you were wrong, weren't you? He and Billie demonstrated keen comic timing in Episode 1, but by gosh, you've seen nothing yet. This week's instalment, *The End of the World*, is arguably the best *Doctor Who* script that Douglas Adams never wrote. It's actually penned by Russell T Davies, so it neatly balances the chuckle-worthy with moments of real pathos, first-rate scares and thrills. The final scene is executive producer Julie Gardner's favourite from the series, and it's easy to see why. But still, Rose's quiet reactions to the alien freak show are sublime, as is the sight of the Doctor flirting with a tree! The humour isn't always restrained, but who cares when it's this funny?

In terms of subject and tone, this episode is quite far removed from those either side of it (as Rose observes, it's all *so* alien), but this only goes to show off the programme's flexible format. A cameo appearance from a familiar face back on Earth helps to ground the piece in some sort of reality, but they can barely compete against such a strange assortment of creatures. These include the beautiful Yasmin Bannerman as Jabe (did you catch her on the cover of *The Times* a couple of weeks ago?), Jimmy Vee as last issue's cover star, the Moxx of Balhoon (see, he really *does* exist!), Simon Day as the Steward (officious and blue), and Zoë Wanamaker as you've never, ever seen her before... well, okay, it's Wanamaker's vocal talents on display here as bitchy, uh, skinhead Cassandra, but she's deliciously theatrical and completely hysterical.



In fact, Wanamaker gets lots of the best lines, a couple of which will make you wonder how on earth they're getting away with it on a family show! But despite the naughty jokes, and the digs at modern culture (everything from plastic surgery to mobile phones and iPods), this episode is definitely for the kids, who'll adore it, and for the kids-at-heart, who'll adore it even more. Some diehard fans might huff at the episodes more outlandish bits, but everyone else will love it to bits.

As well as that end scene (which tops even the final, slow-mo' shot in *Rose*), moments of unadulterated frisson include Rose's confrontation with the Doctor, and the Doctor's confrontation with some overactive fans, not to mention the bit where Rose talks to a stick. Also, the deaths in this episode are great – horrible, but so creative! The special effects, prominent in virtually every scene, are even more out-of-this-world – for instance, a gorgeous tracking shot round Cassandra that establishes that she's... well, you'll see. It's stunning. It's also a pleasure to welcome on board the much sought-after pre-credits sequence. Thankfully, there are more of those to come.

As you will observe, this series rewards viewers who pay attention. *The End of the World*, like this month's other episodes, hints at what's to come later in the season, concerning such weighty matters as the Doctor's past, Rose's background, and a couple of other unmentionable plot strands. The clues are there. Keep your eyes and ears peeled, that's all we're saying.

> *The End of the World*, like this month's other episodes, hints at what's to come later in the series...

'Earthdeath' is scheduled for 15:39, followed by drinks in the Manchester Suite.

Seriously, don't miss it for the world.

BENJAMIN COOK

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DOCTOR·WHO

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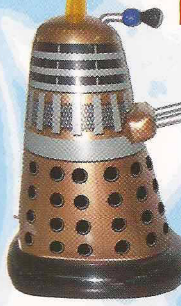

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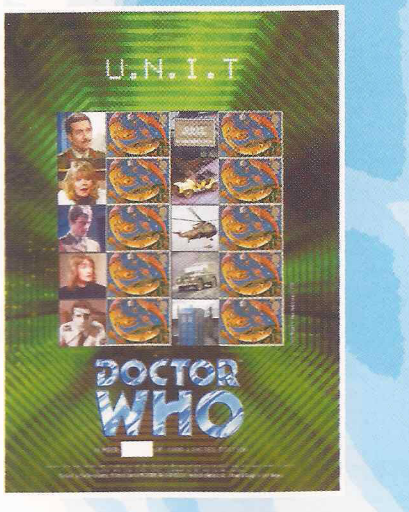

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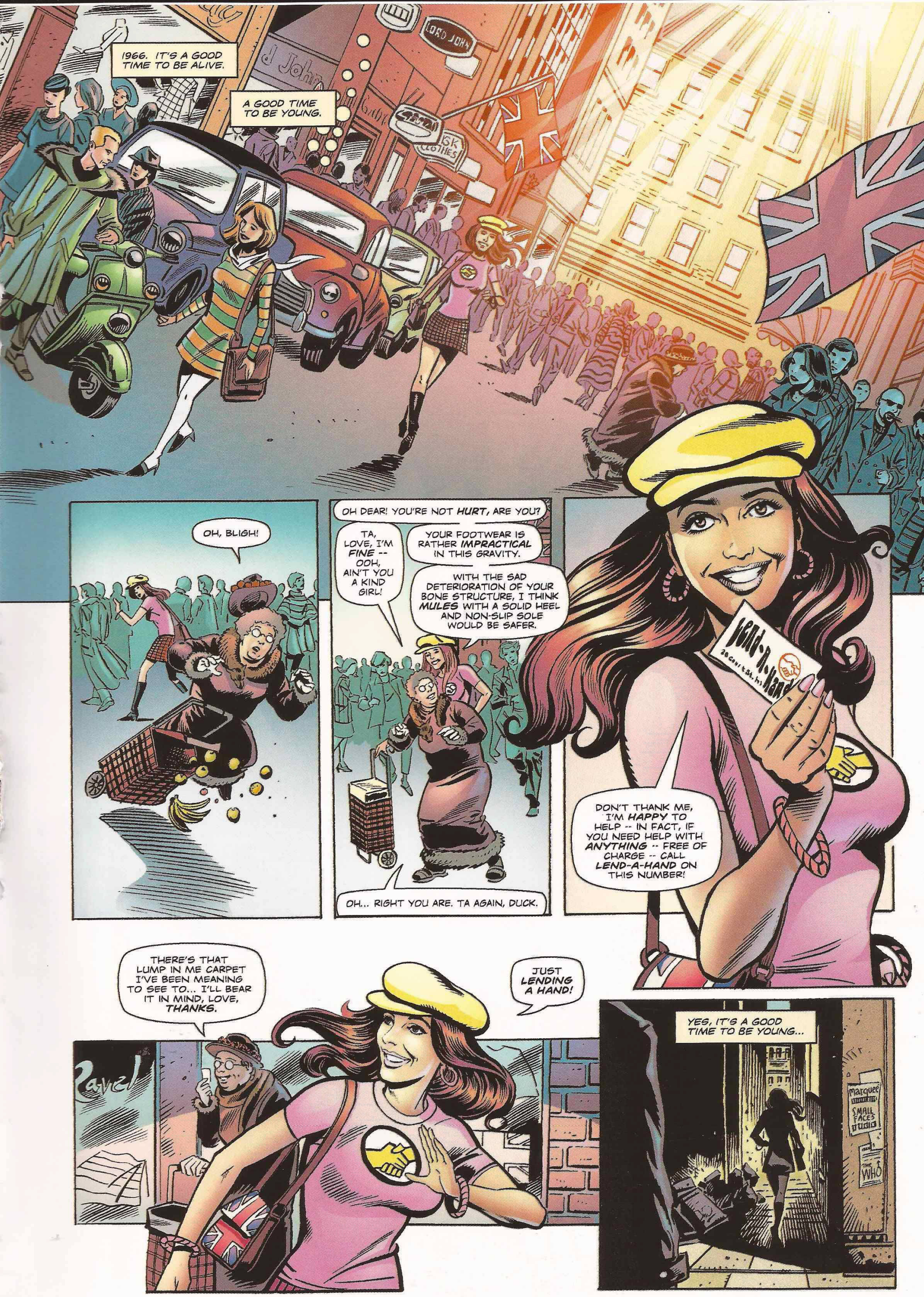
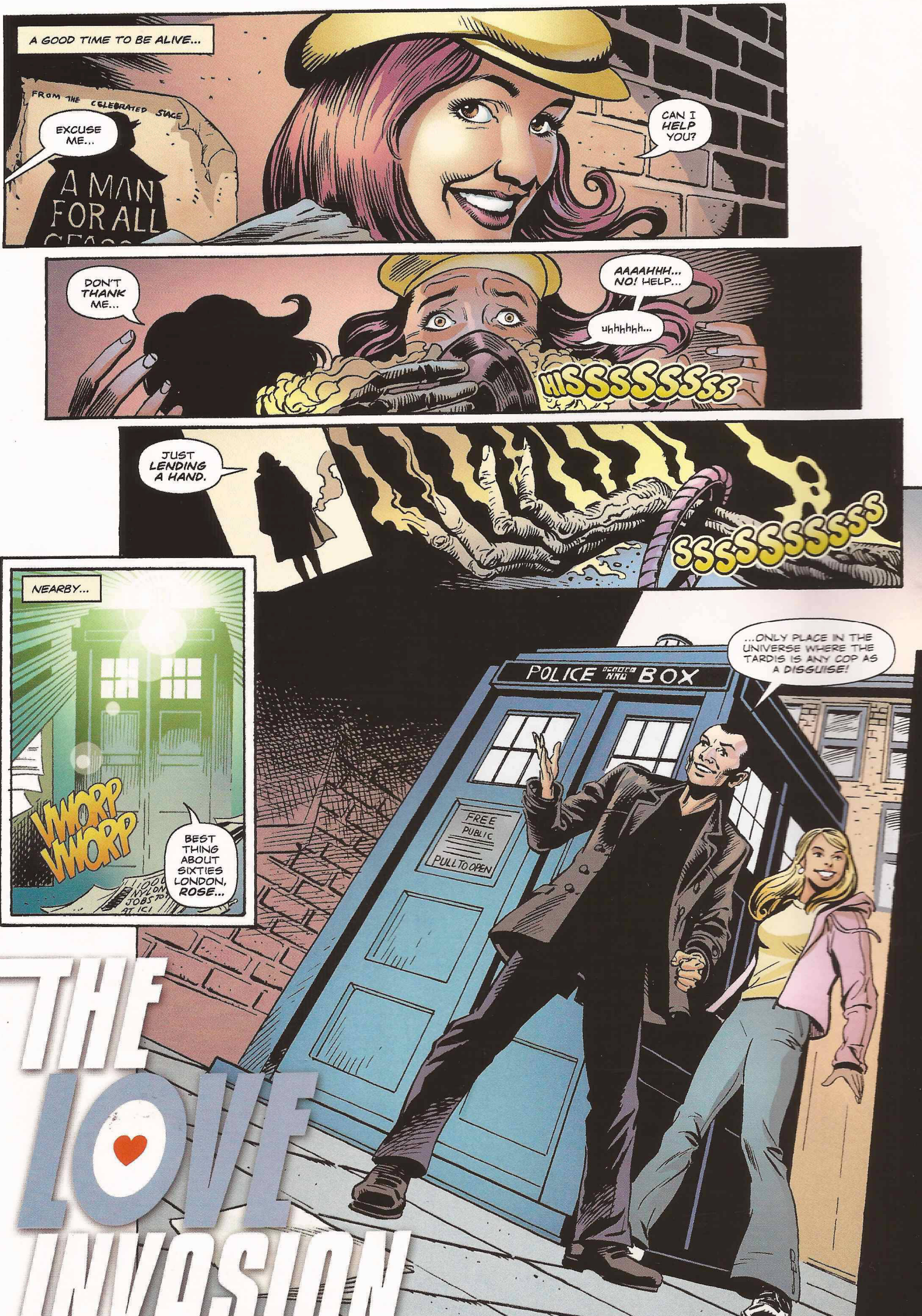

1966. IT'S A GOOD TIME TO BE ALIVE.
A GOOD TIME TO BE YOUNG.
LORD JOHN
GK CLOTHES
OH, BLIGH!
OH DEAR! YOU'RE NOT *HURT*, ARE YOU?
TA, LOVE, I'M *FINE* -- OOH, AIN'T YOU A KIND GIRL!
YOUR FOOTWEAR IS RATHER *IMPRACTICAL* IN THIS GRAVITY.
WITH THE SAD DETERIORATION OF YOUR BONE STRUCTURE, I THINK *MULES* WITH A SOLID HEEL AND NON-SLIP SOLE WOULD BE SAFER.
OH... RIGHT YOU ARE. TA AGAIN, DUCK.
Lend-A-Hand 20 Court St.
DON'T THANK ME, I'M *HAPPY* TO HELP -- IN FACT, IF YOU NEED HELP WITH *ANYTHING* -- FREE OF CHARGE -- CALL *LEND-A-HAND* ON THIS NUMBER!
THERE'S THAT LUMP IN ME CARPET I'VE BEEN MEANING TO SEE TO... I'LL BEAR IT IN MIND, LOVE, *THANKS*.
JUST *LENDING A HAND!*
YES, IT'S A GOOD TIME TO BE YOUNG...
Marquee
SMALL FACES
THE WHO


A GOOD TIME TO BE ALIVE...
FROM THE CELEBRATED STAGE
A MAN FOR ALL
EXCUSE ME...
CAN I HELP YOU?
DON'T THANK ME...
AAAAHHH... NO! HELP...
uhhhhhh...
HISSSSSSSSS
JUST LENDING A HAND.
SSSSSSSSSSS
NEARBY...
VWORP VWORP
BEST THING ABOUT SIXTIES LONDON, ROSE...
...ONLY PLACE IN THE UNIVERSE WHERE THE TARDIS IS ANY COP AS A DISGUISE!
POLICE BOX
FREE PUBLIC
PULL TO OPEN

THE LOVE INVASION

GARETH ROBERTS
SCRIPT

ROBERTS/ HICKMAN
STORY

MIKE COLLINS
PENCIL ART

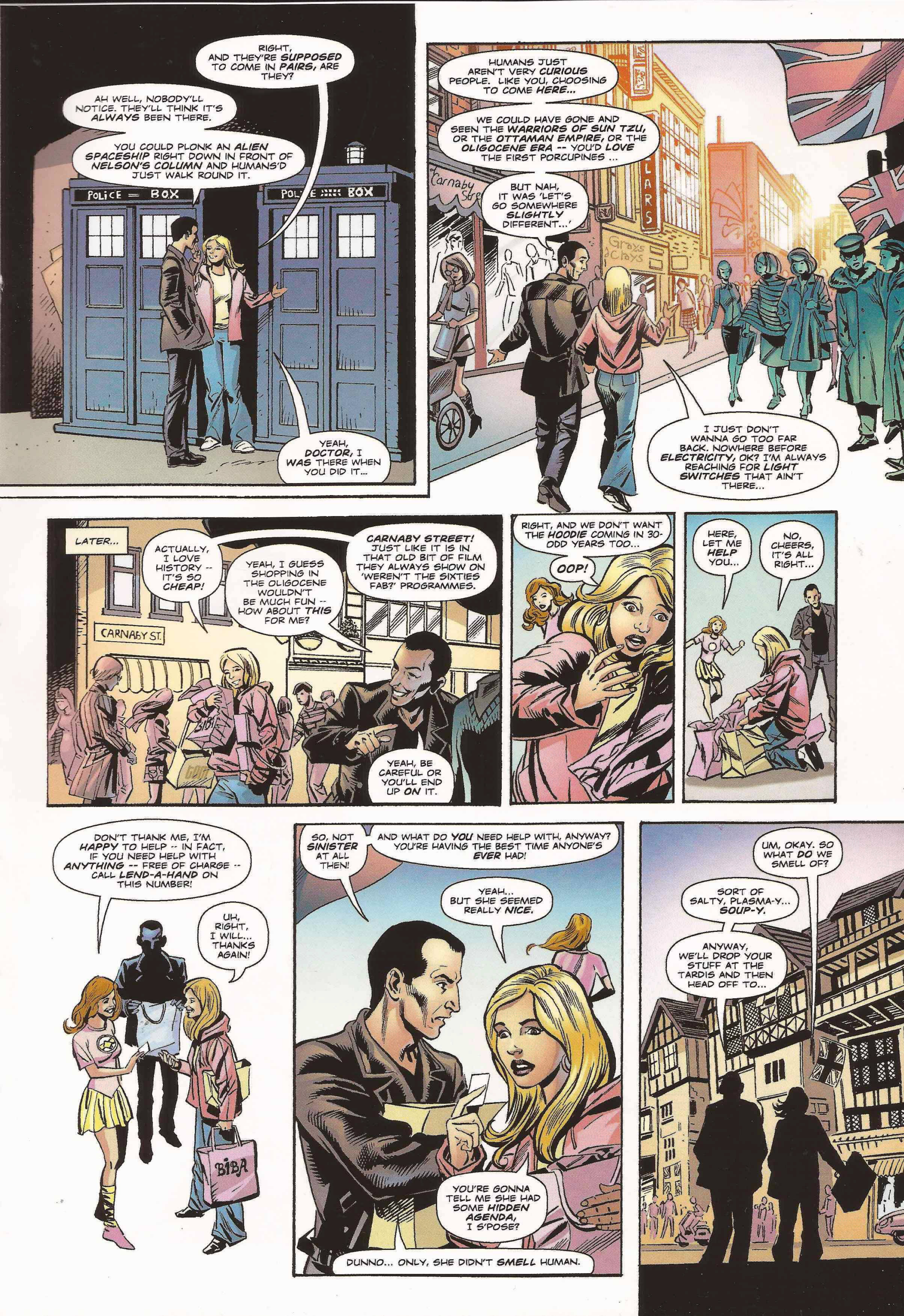
DAVID A. ROACH
INKS

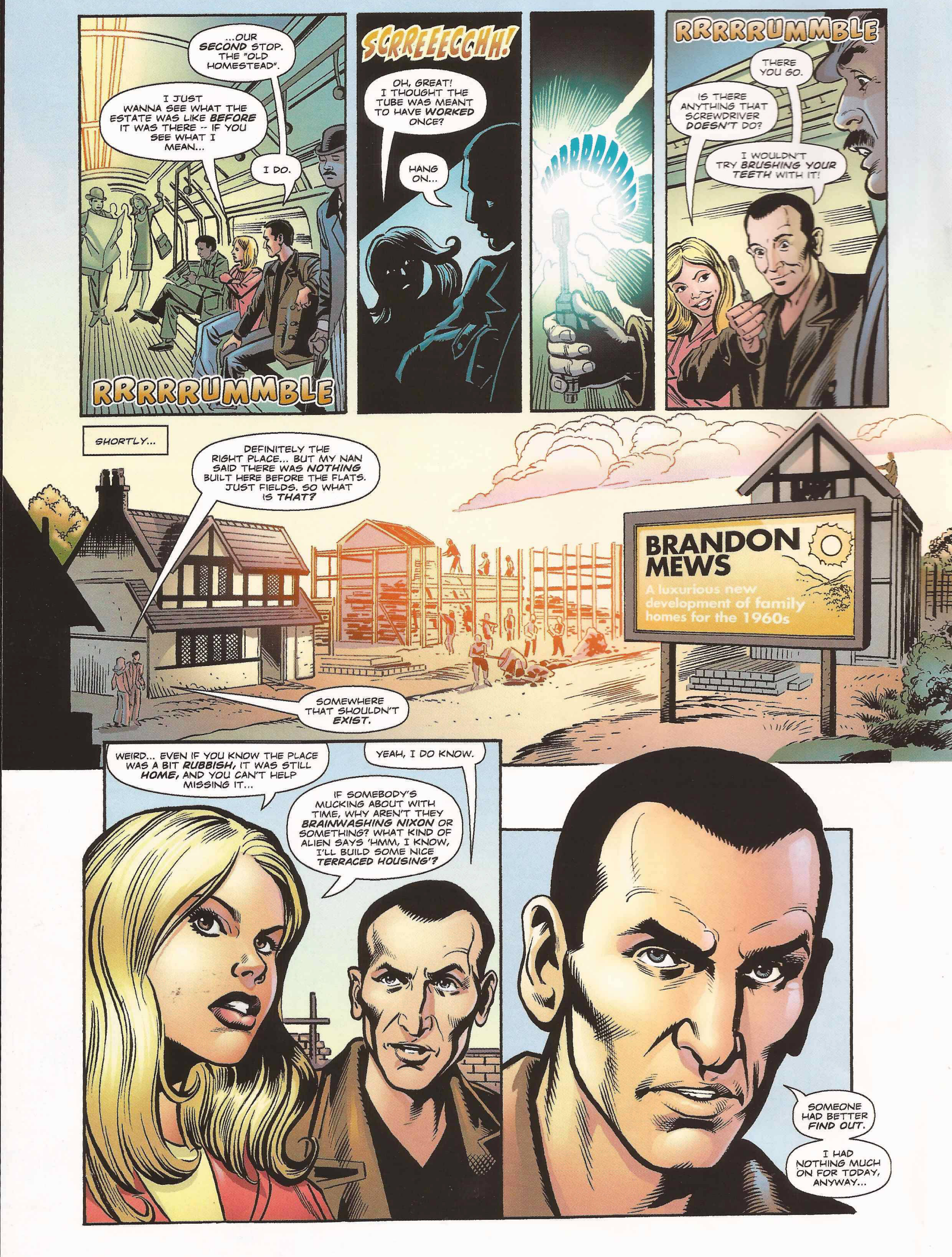
DYLAN TEAGUE
COLOURS

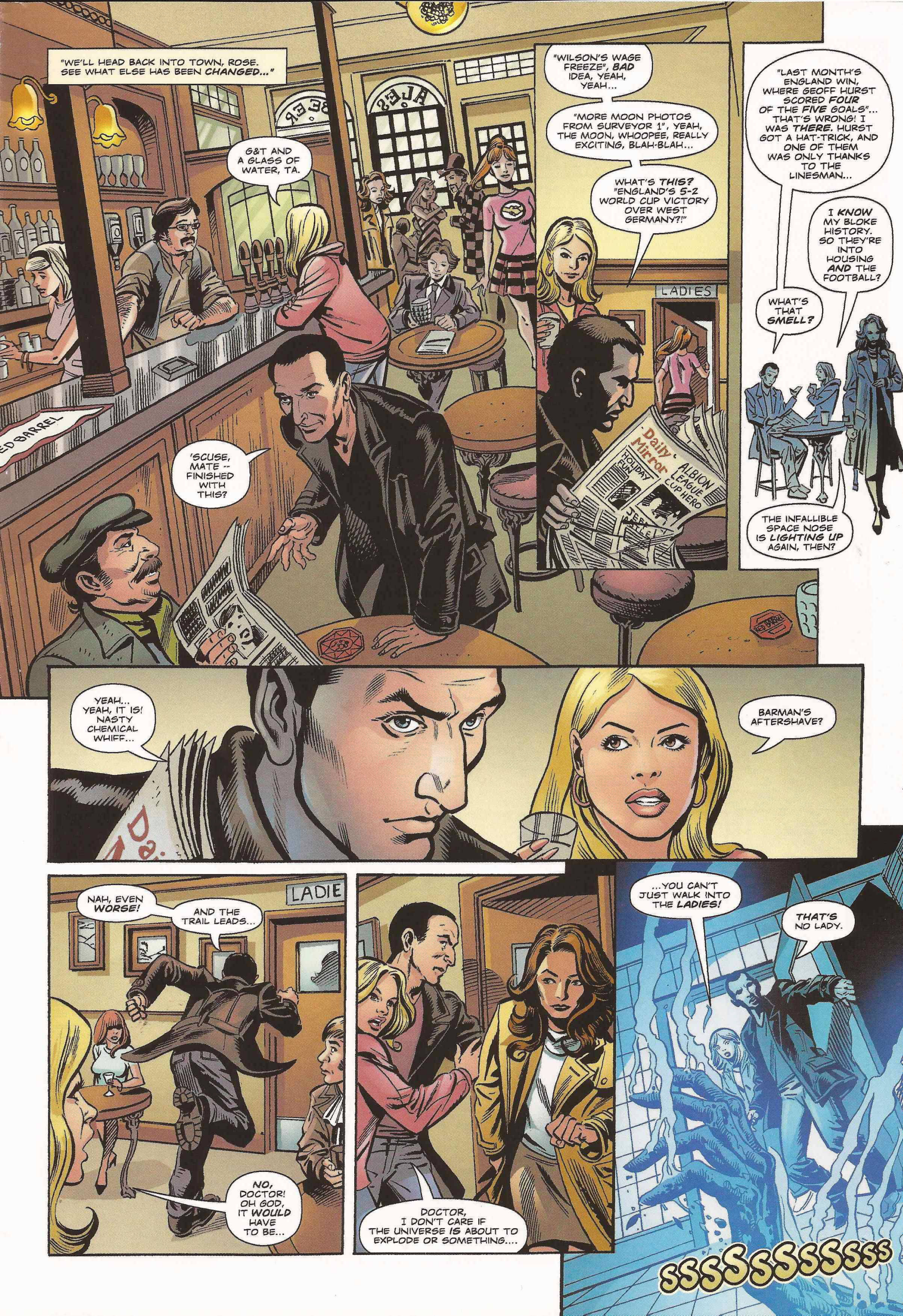
ROGER LANGRIDGE
LETTERING

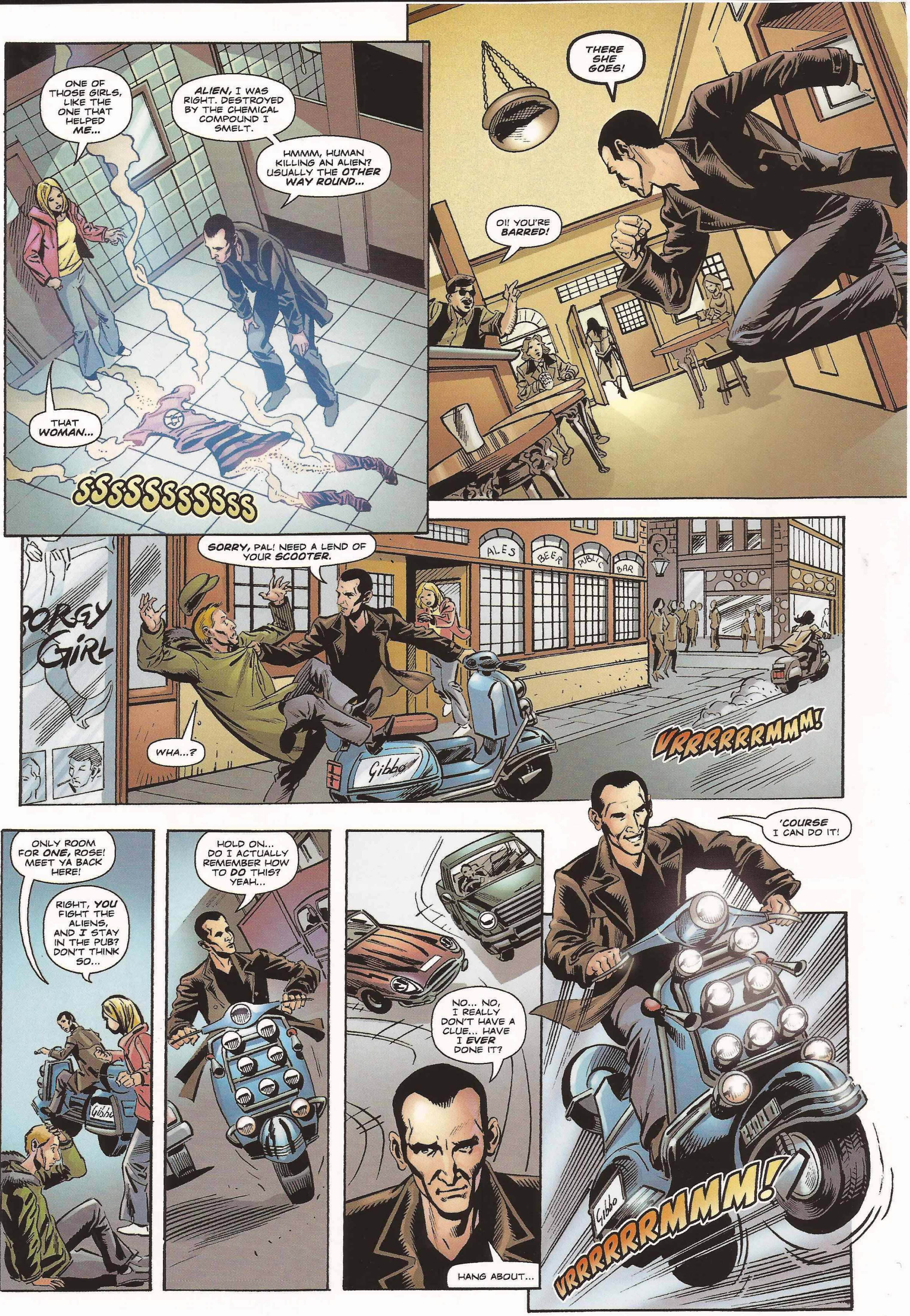
SCOTT GRAY
CONSULTANT

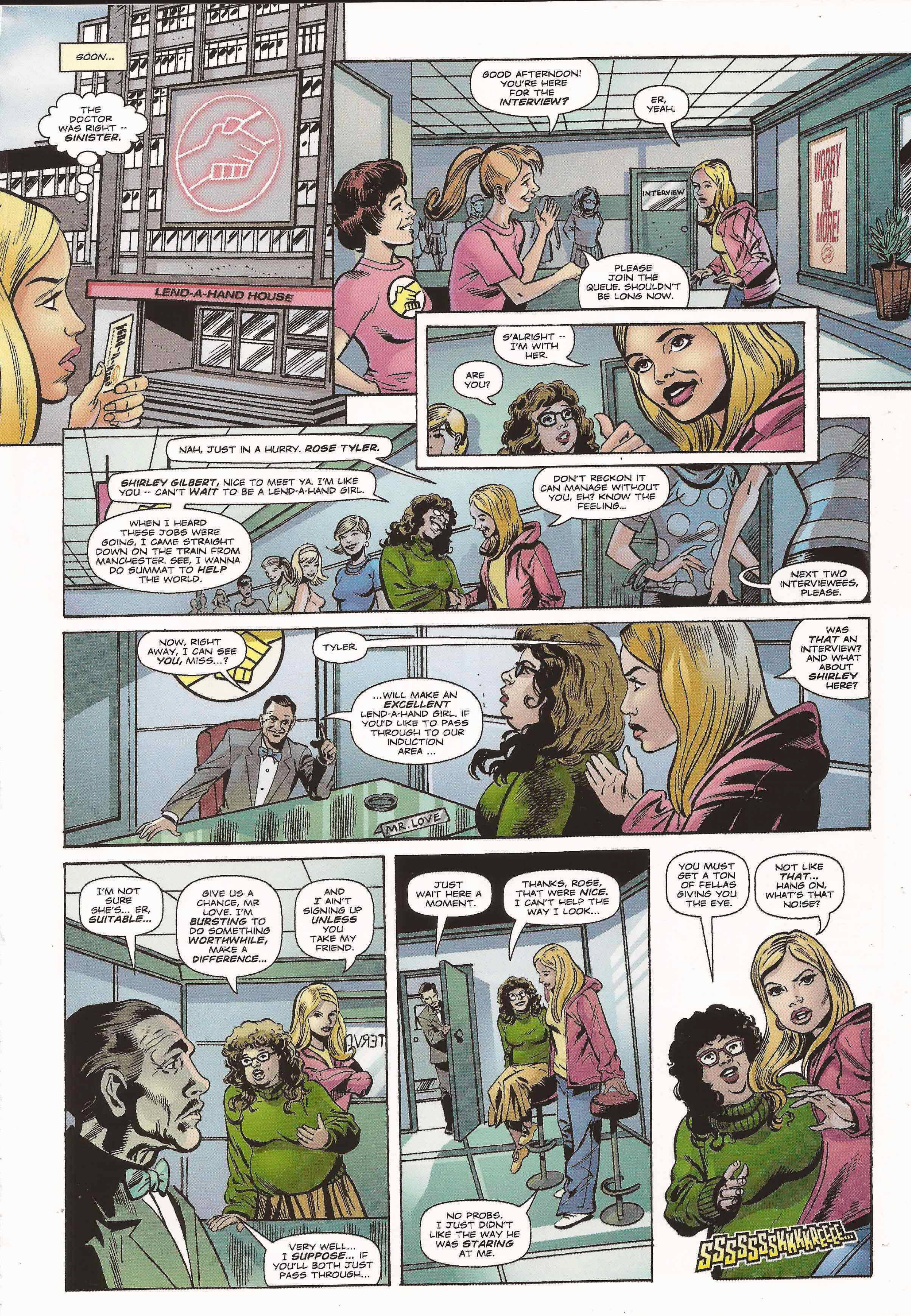
CLAYTON HICKMAN
EDITOR

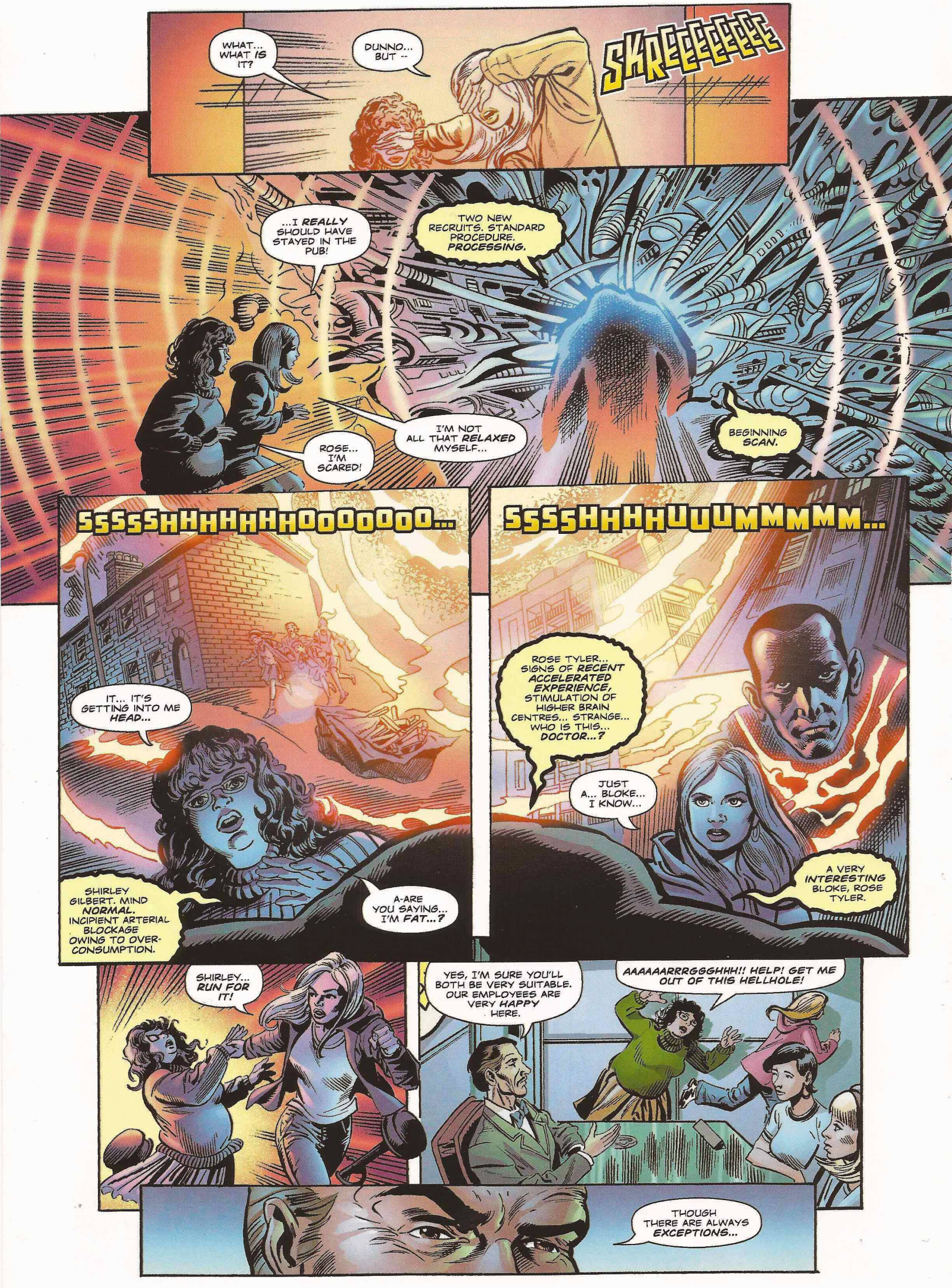

RIGHT, AND THEY'RE *SUPPOSED* TO COME IN *PAIRS*, ARE THEY?
AH WELL, NOBODY'LL NOTICE. THEY'LL THINK IT'S *ALWAYS* BEEN THERE.
YOU COULD PLONK AN *ALIEN SPACESHIP* RIGHT DOWN IN FRONT OF *NELSON'S COLUMN* AND HUMANS'D JUST WALK ROUND IT.
POLICE BOX
POLICE BOX
YEAH, *DOCTOR*, I *WAS* THERE WHEN YOU DID IT...
HUMANS JUST AREN'T VERY *CURIOUS* PEOPLE. LIKE YOU, CHOOSING TO COME *HERE*...
WE COULD HAVE GONE AND SEEN THE *WARRIORS OF SUN TZU*, OR THE *OTTAMAN EMPIRE*, OR THE *OLIGOCENE ERA* -- YOU'D *LOVE* THE FIRST PORCUPINES ...
BUT NAH, IT WAS 'LET'S GO SOMEWHERE *SLIGHTLY* DIFFERENT...'
Carnaby Stre
Grays & Clays
I JUST DON'T WANNA GO TOO FAR BACK. NOWHERE BEFORE *ELECTRICITY*, OK? I'M ALWAYS REACHING FOR *LIGHT SWITCHES* THAT AIN'T THERE...
LATER...
ACTUALLY, I LOVE HISTORY -- IT'S SO *CHEAP!*
YEAH, I GUESS SHOPPING IN THE OLIGOCENE WOULDN'T BE MUCH FUN -- HOW ABOUT *THIS* FOR ME?
CARNABY STREET! JUST LIKE IT IS IN THAT OLD BIT OF FILM THEY ALWAYS SHOW ON 'WEREN'T THE SIXTIES FAB?' PROGRAMMES.
CARNABY ST.
BIBA
YEAH, BE CAREFUL OR YOU'LL END UP *ON* IT.
RIGHT, AND WE DON'T WANT THE *HOODIE* COMING IN 30-ODD YEARS TOO...
OOP!
HERE, LET ME *HELP* YOU...
NO, CHEERS, IT'S ALL RIGHT...
DON'T THANK ME, I'M *HAPPY* TO HELP -- IN FACT, IF YOU NEED HELP WITH *ANYTHING* -- FREE OF CHARGE -- CALL *LEND-A-HAND* ON THIS NUMBER!
UH, RIGHT, I WILL... THANKS AGAIN!
BIBA
SO, NOT *SINISTER* AT ALL THEN!
AND WHAT DO *YOU* NEED HELP WITH, ANYWAY? YOU'RE HAVING THE BEST TIME ANYONE'S *EVER* HAD!
YEAH... BUT SHE SEEMED REALLY *NICE*.
YOU'RE GONNA TELL ME SHE HAD SOME *HIDDEN AGENDA*, I S'POSE?
DUNNO... ONLY, SHE DIDN'T *SMELL* HUMAN.
UM, OKAY. SO WHAT *DO* WE SMELL OF?
SORT OF SALTY, PLASMA-Y... *SOUP-Y*.
ANYWAY, WE'LL DROP YOUR STUFF AT THE TARDIS AND THEN HEAD OFF TO...

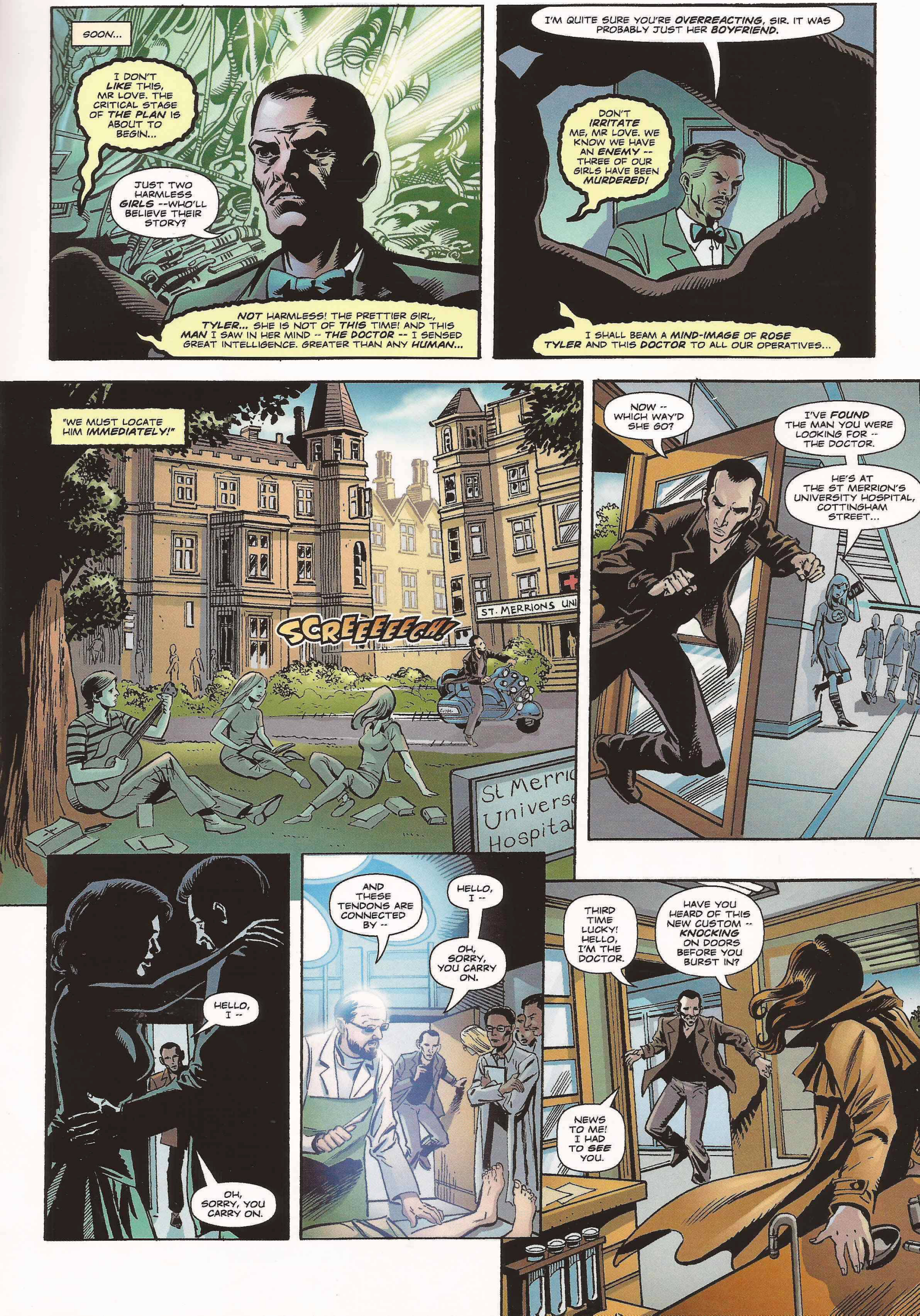

...OUR SECOND STOP. THE "OLD HOMESTEAD".
I JUST WANNA SEE WHAT THE ESTATE WAS LIKE BEFORE IT WAS THERE -- IF YOU SEE WHAT I MEAN...
I DO.
RRRRRUMMBLE
SCRREEECCHH!
OH, GREAT! I THOUGHT THE TUBE WAS MEANT TO HAVE WORKED ONCE?
HANG ON...
RRRRRRRRRRR
RRRRRUMMBLE
THERE YOU GO.
IS THERE ANYTHING THAT SCREWDRIVER DOESN'T DO?
I WOULDN'T TRY BRUSHING YOUR TEETH WITH IT!
SHORTLY...
DEFINITELY THE RIGHT PLACE... BUT MY NAN SAID THERE WAS NOTHING BUILT HERE BEFORE THE FLATS. JUST FIELDS. SO WHAT IS THAT?
BRANDON MEWS
A luxurious new development of family homes for the 1960s
SOMEWHERE THAT SHOULDN'T EXIST.
WEIRD... EVEN IF YOU KNOW THE PLACE WAS A BIT RUBBISH, IT WAS STILL HOME, AND YOU CAN'T HELP MISSING IT...
YEAH, I DO KNOW.
IF SOMEBODY'S MUCKING ABOUT WITH TIME, WHY AREN'T THEY BRAINWASHING NIXON OR SOMETHING? WHAT KIND OF ALIEN SAYS 'HMM, I KNOW, I'LL BUILD SOME NICE TERRACED HOUSING'?
SOMEONE HAD BETTER FIND OUT.
I HAD NOTHING MUCH ON FOR TODAY, ANYWAY...

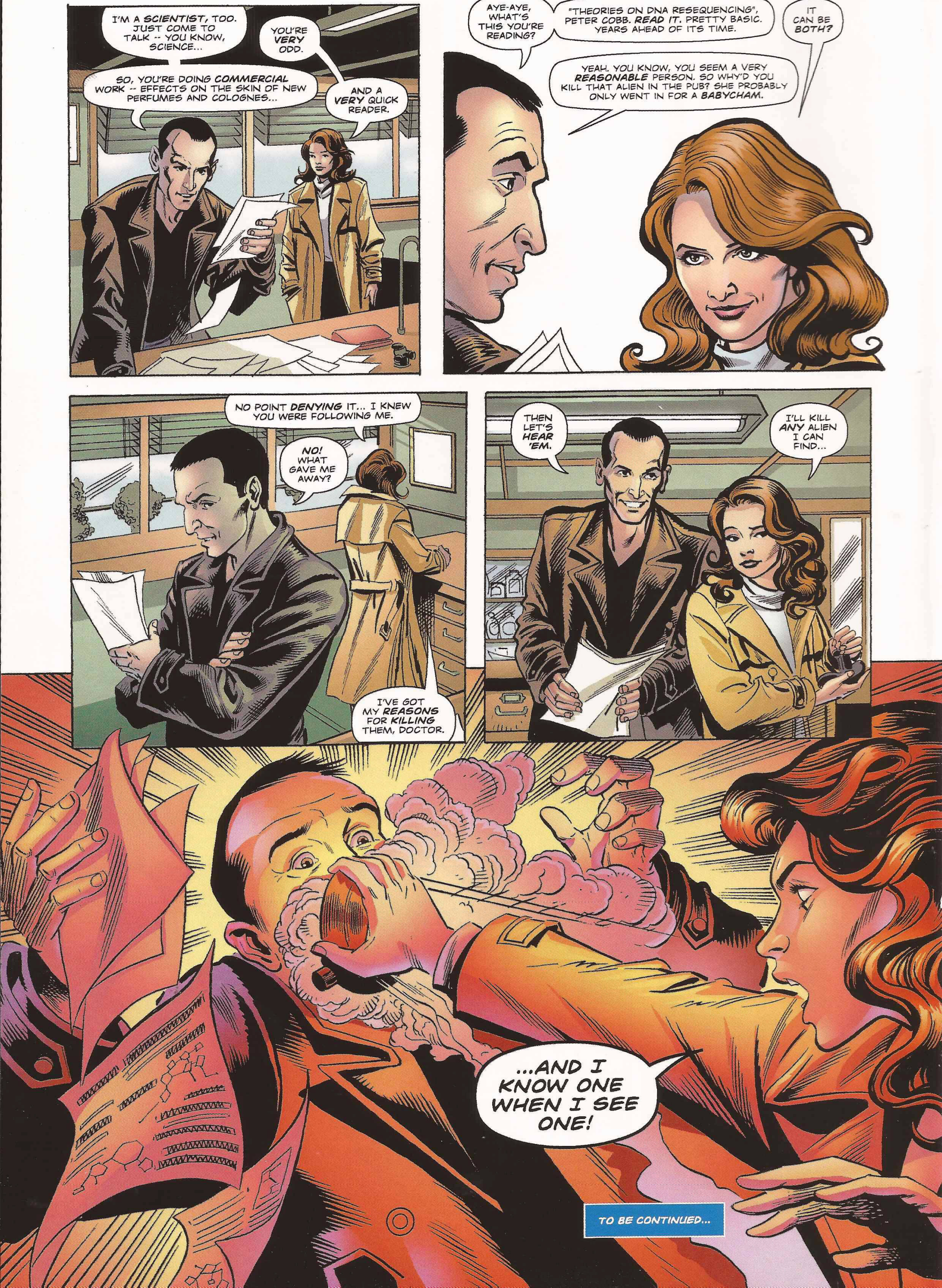

"WE'LL HEAD BACK INTO TOWN, ROSE. SEE WHAT ELSE HAS BEEN *CHANGED...*"
G&T AND A GLASS OF WATER, TA.
RED BARREL
'SCUSE, MATE -- FINISHED WITH THIS?
"WILSON'S WAGE FREEZE", *BAD* IDEA, YEAH, YEAH...
"MORE MOON PHOTOS FROM SURVEYOR 1", YEAH, THE MOON, WHOOPEE, REALLY EXCITING, BLAH-BLAH...
WHAT'S *THIS?* "ENGLAND'S 5-2 WORLD CUP VICTORY OVER WEST GERMANY?!"
LADIES
Daily Mirror
ALBION LEAGUE CUP HERO
HOLIDAY FUN
"LAST MONTH'S ENGLAND WIN, WHERE GEOFF HURST SCORED *FOUR* OF THE *FIVE* GOALS"... THAT'S WRONG! I WAS *THERE*. HURST GOT A HAT-TRICK, AND ONE OF THEM WAS ONLY THANKS TO THE LINESMAN...
I *KNOW* MY BLOKE HISTORY. SO THEY'RE INTO HOUSING *AND* THE FOOTBALL?
WHAT'S THAT *SMELL?*
THE INFALLIBLE SPACE NOSE IS *LIGHTING UP* AGAIN, THEN?
YEAH... YEAH, IT IS! NASTY CHEMICAL WHIFF...
BARMAN'S AFTERSHAVE?
LADIE
NAH, EVEN *WORSE!*
AND THE TRAIL LEADS...
NO, DOCTOR! OH GOD, IT *WOULD* HAVE TO BE...
DOCTOR, I DON'T CARE IF THE UNIVERSE *IS* ABOUT TO EXPLODE OR SOMETHING....
...YOU CAN'T JUST WALK INTO THE *LADIES!*
THAT'S NO LADY.
SSSSSSSSSSSS


ONE OF THOSE GIRLS, LIKE THE ONE THAT HELPED ME...
ALIEN, I WAS RIGHT. DESTROYED BY THE CHEMICAL COMPOUND I SMELT.
HMMM, HUMAN KILLING AN ALIEN? USUALLY THE OTHER WAY ROUND...
THAT WOMAN...
SSSSSSSSSSSS
THERE SHE GOES!
OI! YOU'RE BARRED!
ALES BEER PUBLIC BAR
SORRY, PAL! NEED A LEND OF YOUR SCOOTER.
WHA...?
Gibbo
URRRRRRMMM!
ONLY ROOM FOR ONE, ROSE! MEET YA BACK HERE!
RIGHT, YOU FIGHT THE ALIENS, AND I STAY IN THE PUB? DON'T THINK SO...
Gibbo
HOLD ON... DO I ACTUALLY REMEMBER HOW TO DO THIS? YEAH...
NO... NO, I REALLY DON'T HAVE A CLUE... HAVE I EVER DONE IT?
HANG ABOUT...
'COURSE I CAN DO IT!
Gibbo
URRRRRRMMM!

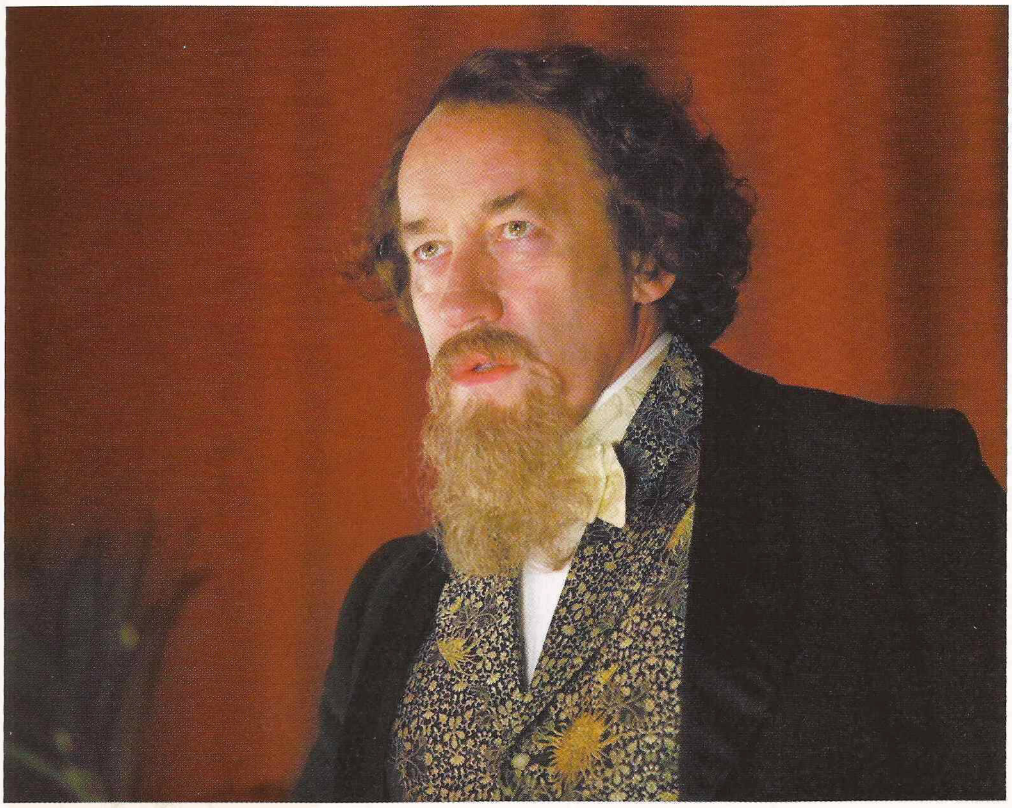

SOON...
THE DOCTOR WAS RIGHT -- SINISTER.
LEND-A-HAND HOUSE
GOOD AFTERNOON! YOU'RE HERE FOR THE INTERVIEW?
ER, YEAH.
INTERVIEW
WORRY NO MORE!
PLEASE JOIN THE QUEUE. SHOULDN'T BE LONG NOW.
S'ALRIGHT -- I'M WITH HER.
ARE YOU?
NAH, JUST IN A HURRY. ROSE TYLER.
SHIRLEY GILBERT, NICE TO MEET YA. I'M LIKE YOU -- CAN'T WAIT TO BE A LEND-A-HAND GIRL.
WHEN I HEARD THESE JOBS WERE GOING, I CAME STRAIGHT DOWN ON THE TRAIN FROM MANCHESTER. SEE, I WANNA DO SUMMAT TO HELP THE WORLD.
DON'T RECKON IT CAN MANAGE WITHOUT YOU, EH? KNOW THE FEELING...
NEXT TWO INTERVIEWEES, PLEASE.
NOW, RIGHT AWAY, I CAN SEE YOU, MISS...?
TYLER.
...WILL MAKE AN EXCELLENT LEND-A-HAND GIRL. IF YOU'D LIKE TO PASS THROUGH TO OUR INDUCTION AREA ...
WAS THAT AN INTERVIEW? AND WHAT ABOUT SHIRLEY HERE?
MR. LOVE
I'M NOT SURE SHE'S... ER, SUITABLE...
GIVE US A CHANCE, MR LOVE. I'M BURSTING TO DO SOMETHING WORTHWHILE, MAKE A DIFFERENCE...
AND I AIN'T SIGNING UP UNLESS YOU TAKE MY FRIEND.
VERY WELL... I SUPPOSE... IF YOU'LL BOTH JUST PASS THROUGH...
JUST WAIT HERE A MOMENT.
THANKS, ROSE, THAT WERE NICE. I CAN'T HELP THE WAY I LOOK...
NO PROBS. I JUST DIDN'T LIKE THE WAY HE WAS STARING AT ME.
YOU MUST GET A TON OF FELLAS GIVING YOU THE EYE.
NOT LIKE THAT... HANG ON, WHAT'S THAT NOISE?
SSSSSSSKKKKREEEE...


WHAT... WHAT *IS* IT?
DUNNO... BUT --
SKREEEEEEEEE
...I *REALLY* SHOULD HAVE STAYED IN THE PUB!
TWO NEW RECRUITS. STANDARD PROCEDURE. *PROCESSING.*
ROSE... I'M SCARED!
I'M NOT ALL THAT *RELAXED* MYSELF...
BEGINNING *SCAN.*
SSSSHHHHHHHOOOOOOO...
IT... IT'S GETTING INTO ME *HEAD*...
SHIRLEY GILBERT. MIND *NORMAL*. INCIPIENT ARTERIAL BLOCKAGE OWING TO OVER-CONSUMPTION.
A-ARE YOU SAYING... I'M *FAT...?*
SSSSHHHHUUUMMMMM...
ROSE TYLER... SIGNS OF *RECENT ACCELERATED EXPERIENCE*, STIMULATION OF HIGHER BRAIN CENTRES... STRANGE... WHO IS THIS... *DOCTOR...?*
JUST A... BLOKE... I KNOW...
A VERY *INTERESTING* BLOKE, ROSE TYLER.
SHIRLEY... *RUN FOR IT!*
YES, I'M SURE YOU'LL BOTH BE VERY SUITABLE. OUR EMPLOYEES ARE VERY *HAPPY* HERE.
AAAAAARRRGGGHHH!! HELP! GET ME OUT OF THIS HELLHOLE!
THOUGH THERE ARE ALWAYS *EXCEPTIONS...*


SOON...
I DON'T **LIKE** THIS, MR LOVE. THE CRITICAL STAGE OF **THE PLAN** IS ABOUT TO BEGIN...
JUST TWO HARMLESS **GIRLS** --WHO'LL BELIEVE THEIR STORY?
NOT HARMLESS! THE PRETTIER GIRL, **TYLER...** SHE IS NOT OF **THIS** TIME! AND THIS **MAN** I SAW IN HER MIND -- **THE DOCTOR** -- I SENSED GREAT INTELLIGENCE. GREATER THAN ANY **HUMAN...**
I'M QUITE SURE YOU'RE **OVERREACTING**, SIR. IT WAS PROBABLY JUST HER **BOYFRIEND**.
DON'T **IRRITATE** ME, MR LOVE. WE KNOW WE HAVE AN **ENEMY** -- THREE OF OUR GIRLS HAVE BEEN **MURDERED!**
I SHALL BEAM A **MIND-IMAGE** OF **ROSE TYLER** AND THIS **DOCTOR** TO ALL OUR OPERATIVES...
"WE MUST LOCATE HIM **IMMEDIATELY!**"
ST. MERRIONS UNI
SCREEEEECH!
St Merri
Univers
Hospital
NOW -- WHICH WAY'D SHE GO?
I'VE **FOUND** THE MAN YOU WERE LOOKING FOR -- THE DOCTOR.
HE'S AT THE ST MERRION'S UNIVERSITY HOSPITAL, COTTINGHAM STREET...
HELLO, I --
OH, SORRY, YOU CARRY ON.
AND THESE TENDONS ARE CONNECTED BY --
HELLO, I --
OH, SORRY, YOU CARRY ON.
THIRD TIME LUCKY! HELLO, I'M THE DOCTOR.
HAVE YOU HEARD OF THIS NEW CUSTOM -- **KNOCKING** ON DOORS BEFORE YOU BURST IN?
NEWS TO ME! I HAD TO **SEE** YOU.


I'M A SCIENTIST, TOO. JUST COME TO TALK -- YOU KNOW, SCIENCE...
YOU'RE VERY ODD.
SO, YOU'RE DOING COMMERCIAL WORK -- EFFECTS ON THE SKIN OF NEW PERFUMES AND COLOGNES...
AND A VERY QUICK READER.
AYE-AYE, WHAT'S THIS YOU'RE READING?
"THEORIES ON DNA RESEQUENCING", PETER COBB. READ IT. PRETTY BASIC. YEARS AHEAD OF ITS TIME.
IT CAN BE BOTH?
YEAH. YOU KNOW, YOU SEEM A VERY REASONABLE PERSON. SO WHY'D YOU KILL THAT ALIEN IN THE PUB? SHE PROBABLY ONLY WENT IN FOR A BABYCHAM.
NO POINT DENYING IT... I KNEW YOU WERE FOLLOWING ME.
NO! WHAT GAVE ME AWAY?
I'VE GOT MY REASONS FOR KILLING THEM, DOCTOR.
THEN LET'S HEAR 'EM.
I'LL KILL ANY ALIEN I CAN FIND...
...AND I KNOW ONE WHEN I SEE ONE!
TO BE CONTINUED...

DOCTOR·WHO
NEW SERIES PREVIEW



EPISODE 3
The Unquiet Dead

BROADCAST Saturday 9 April, BBC One
STARRING Christopher Eccleston, Billie Piper, Simon Callow, Alan David, Eve Myles, Jennifer Hill, Huw Rhys
WRITER Mark Gatiss
DIRECTOR Euros Lyn

IN A NUTSHELL
Mrs Peace (Hill) is dead, to begin with. As dead as a coffin-nail. But something terrible is happening inside the house of Gabriel Sneed (David), a Cardiff undertaker of ill repute. His maidservant, Gwyneth (Myles), has seen too much – the dead and the dying. The Doctor and Rose arrive in Cardiff on the night before Christmas, 1869, just in time to catch Charles Dickens, (Callow) esteemed writer and orator, give his most extraordinary performance...

QUOTE, UNQUOTE
THE DOCTOR: *Charles Dickens! You're brilliant, you are! Completely, one hundred per cent brilliant! I've read 'em all!* Great Expectations, *I love that book!* Oliver Twist *– and what's the one with the ghost?*

SOME PEOPLE WOULD SAY – and frankly, they'd be right – that *Doctor Who* lends itself rather well to the Victorian period. Maybe it's because the BBC does period drama so splendidly. Maybe there's something delicious about the juxtaposition of crazy, futuristic ideas and a cosy past. Or maybe it's because the Doctor is, essentially, a Victorian gentleman... except, erm, that's not really true of this incarnation, is it? This one's the rock 'n' roll Doctor, the working class hero. He blended right in on Rose's estate – but in nineteenth-century Cardiff? The words 'stick', 'out', 'sore' and 'thumb' spring to mind.

Well, yes. He does. But it works a treat. The production team resist any temptation to deck out Eccleston in Victorian garb (actually, it *was* mooted, but Chris declined – right decision) and rarely has the Doctor seemed more self-assured, more of a maverick, more alien than he does here. Rose's response to this breathtakingly beautiful, snow-covered slice of so-real-you-can-touch-it history – delighted, then awestruck, then very, very scared – is much the same as yours will be when watching. Her scenes in the Chapel of Rest are amongst the scariest the show has ever seen.

"There's a moment near the beginning that gives me goose-bumps just to watch it. I wanted to capture the magic of what it might feel like to go back in time," explains Mark Gatiss, the obvious choice of writer for this episode. "It was a gift for me," he admits, "because I love the Victorian period so much. I love the language and the gloominess of the age, the wonderful Victorian love affair with death. I initially resisted the idea of Dickens being in it, perhaps because, in the past, the show has tended to refer to encounters with famous people rather than doing them. Dickens is a knowable figure, so it did present some challenges."

Simon Callow plays an older, more melancholy Dickens as if he were born to play the part, which, as far as anyone can tell, he was. "It's a terrific performance," says Mark, "not least because Simon isn't 'doing a Dickens' with it. He knows and loves his subject so well that he's absolutely tuned into the notion of the great man being this tired, rather disappointed figure – close to the end of his life – who gets suddenly caught up in this strange yet wonderful adventure. I didn't write it with Simon in mind, because I never thought he'd do it!

"I've read quite a bit of Dickens," Mark continues, "and an awful lot about him. And I read *A Christmas Carol* every year! It was then a question of getting the balance right: characters have to speak in a kind of made-up 1860s way, because there's no point in trying to be slavishly accurate, putting off your average Saturday night viewer. I tried to get the tone and flavour, and pepper the whole thing with little Dickens nods."

Add to the mix a properly plausible monster, some fabulous dialogue, some great jokes (and one that's so bad, even Rose can't believe it!) and a fast-paced story that still finds time for reflection – and you have one of the most meticulously crafted, atmospheric episodes of *Doctor Who* that you're ever likely to see.

> "I didn't write Dickens with Simon Callow in mind because I never thought he'd do it!" MARK GATISS

"Nothing on Earth will prevent me from being at home that night," laughs Mark, asked how he will watch his episode. "I'm going to draw the curtains and watch the football scores, knowing that I'll have exactly the same sense of wintry, unnameable, gorgeous joy that I had all those years ago..."

BENJAMIN COOK

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICER & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

Benjamin Cook talks to **Edward Thomas** and **Bryan Hitch** about reshaping the Doctor's iconic time machine for a new generation. Welcome to the TARDIS of 2005 – it's bigger on the inside…

How to build a TARDIS

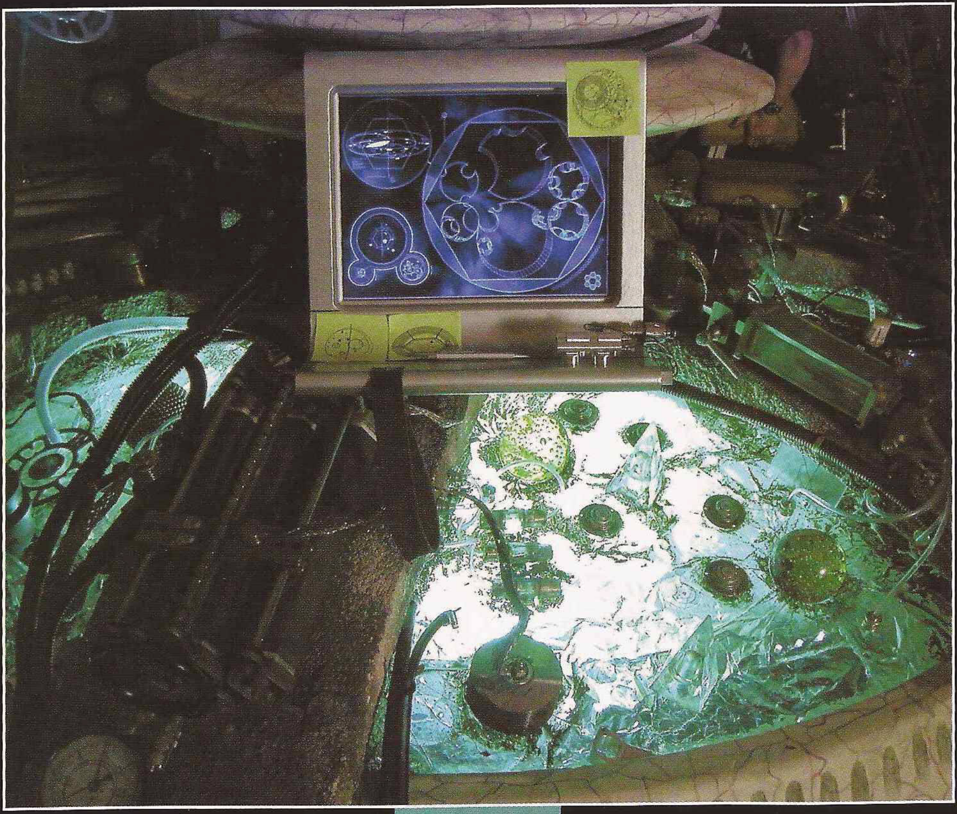
THE OTHER NIGHT, I ENDED UP IN the TARDIS, all by myself, in the dark.

Back up, let me explain. I was staying the night in Cardiff, because I'd been on location and missed the last train home. That's when Annie from BBC Publicity suggested a trip to Newport, which is where they keep the sets, in a huge warehouse. It's rented out to the BBC – the warehouse, not Newport – and used as a surrogate studio. Apparently, *The Bench*, a legal drama based in a magistrates' court in Wales, was also filmed here. No, I've never seen it either.

Annie and me, we nab a lift to the warehouse. It takes about 20 minutes. A security guard lets us in, so we don't have to scale the fence, which is a relief. It's dark inside. Hardly anyone's about – some people painting a spaceship, that's all. Everyone else has gone home. We mooch around the spaceship for a while, and take a peek at Rose's flat, and Captain Jack's bedroom. Oh, and Big Ben. Seriously, it's here! In a warehouse! And we check out the TARDIS police box prop, which vibrates, I swear. I know perfectly well that it's no ordinary police box. The temptation to shout out, "Susan! Susan, are you in there?" is almost too much. Anyway, Annie warns me not to wander off too far. But I've been here before and I know exactly where to wander. I know what's over there, behind that curtain!

And right now, for one night only – it's mine, all mine...

The TARDIS control room is a standing set, which means that it's permanently erected, unlike sets that have to be moved in and out dependant on the studio schedule. I hang up my coat on the TARDIS hat-stand. I cling to the sloping-topped hexagonal control console. I don't dare touch the actual controls (I don't know what I think's going to happen – what, I'm going to press a button and end up on the planet Splodge in the sixty-first century?), but I do sit on the pilot's chair and put my foot up on the console, just like the Doctor does. And I stroke the time rotor, just because I can.



▲ *A close-up view of the blown-glass texture of the console, plus the (Windows XP-powered!) scanner screen, and some of the Doctor's rather sweet Post-It notes in Gallifreyan!*

The TARDIS control room is a massive standing set at the Newport studio...

The thing is, and I hate to admit it, it's not really much fun on your own. It's a beautiful set, it really is – but it's also, well, lonely here without the Doctor and Rose dashing about the console, flicking switches, slamming down levers, riding the whirlwind of the space-time vortex. I want to hear the TARDIS hum. I want to hear the groan of its ancient engines. I want to see the cylindrical time rotor rise and fall, rise and fall, rise and...

Look, I'll get my coat.

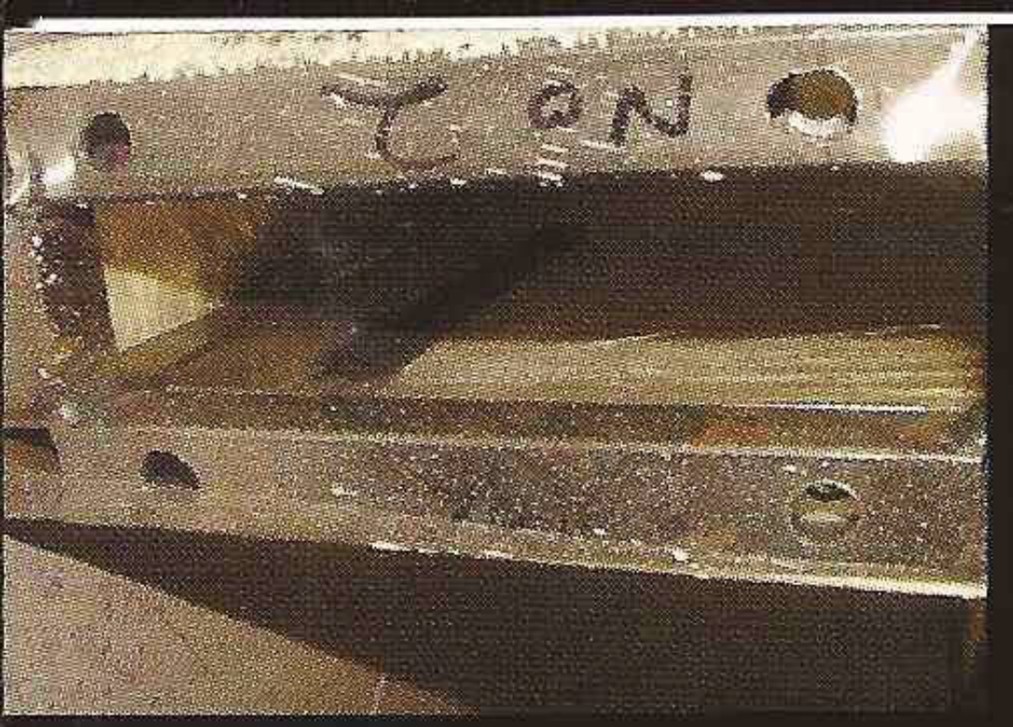
FLASHBACK TO FRIDAY MORNING, 3 September 2004. It's Day 38 of filming on the new series and I'm 'inside' the TARDIS for the very first time. I'm the first journalist in the world to see the new TARDIS set and... sorry, enough of the bragging already. But it's flippin' gorgeous! That's something of a relief. Last month, I visited the production team on location at Hensol Castle – it was doubling for the interior of Downing Street – and I overheard two members of the crew talking, during a coffee break, about the then-unfinished control room set...

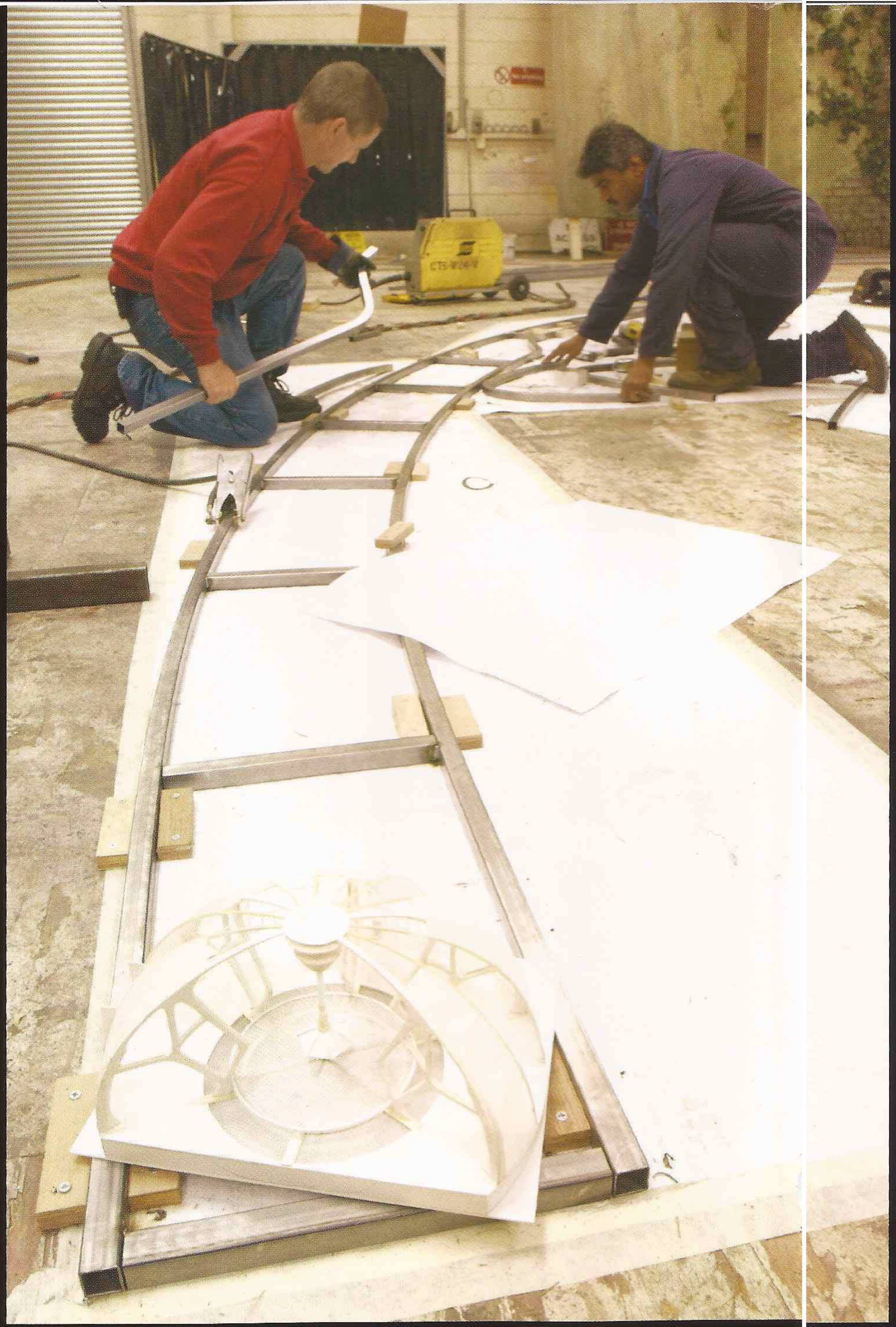
Crewmember #1: "What's the TARDIS like, then?"

Crewmember #2: "Organic."

Crewmember #1: "What, like a sunflower?"

Crewmember #2: "Nah, like a potato." ▶





► *Construction of the control room's 'ribs' begins – note the design model of the finished set being used as reference.*

◄ After that, my expectations were all over the place. I had a vision of the control room coming with *Mr Potato Head* accessories and a label on the console that says 'low in polyunsaturates'. In reality, of course, it looks nothing like either a sunflower or a potato.

"The TARDIS has had many designs and face-lifts," considers Edward Thomas, the production designer, "and I wanted to suggest that our time machine had organically taken on its shape and arrived at this composition in time. I suppose this continually allows us to let the structure develop, maybe even during the series."

"Ed and I felt that it should be grown technology," concurs concept designer – and award-winning comic book artist – Bryan Hitch, "rather than a full hardware construction. It's organic because of its natural curves and fluid shape, but also because its finish is deliberately 'fleshy'. It has a few barnacles. We coated much of the set in a coral-like substance to suggest that the TARDIS has grown and aged."

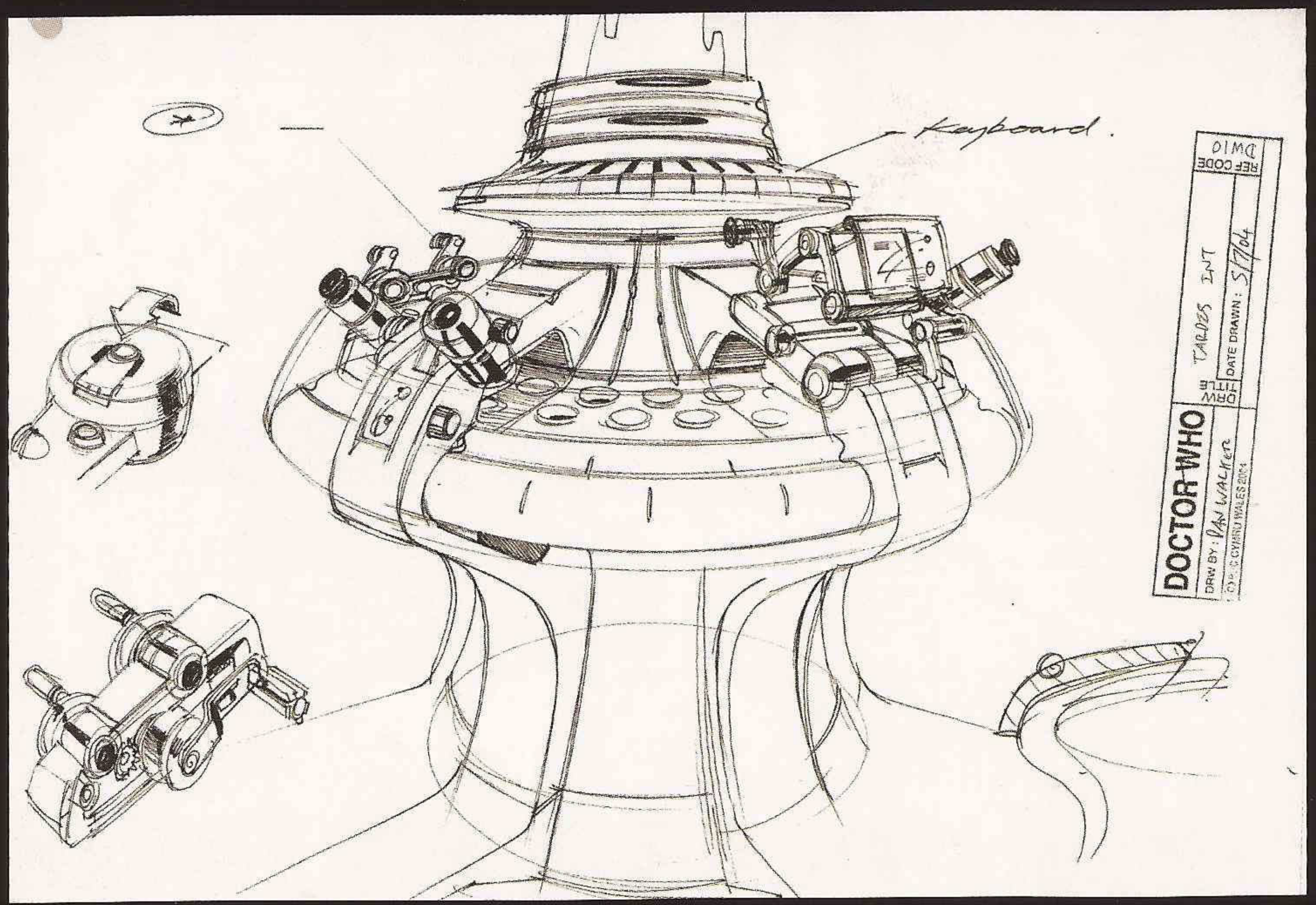
AS THE PRODUCTION DESIGNER, Edward is responsible for the overall look of the programme. He collaborates closely with the other crew members responsible for creating that look, such as the director of photography, visual effects supervisor, set decorator, and costume designer. As the new series' concept artist, Bryan is responsible for coming up with crazy and imaginative ideas – rushing into meetings, flinging ideas and sketches about, and running out leaving everyone looking shell-shocked. The TARDIS interior was one of his special duties.

"I'm more specifically a conceptual consultant," he says. "The production team is looking for my ideas, my take on any given visual, usually a set, spaceship or even creature design. I've actually done very few complete drawings, as there isn't really the time, not being on staff, for me to do so. A quick pass or a conversation is sometimes all that's needed to get the ball rolling. That said, there are a lot of drawings of the TARDIS set from me."

"Bryan and I had a meeting very early on in pre-production," Ed says, "to thrash out the TARDIS, and we produced some sweeping mood boards and sketches to give to the design team – including Dan Walker, Matt Savage, and Colin Richmond – to expand on. The details then developed from there; applying the nuts and bolts, as it were. Bryan's a busy man and hard to track down, but his ideas are invaluable. Only time and the viewing public's reaction will tell if we've pulled it off."

The TARDIS set took several weeks to build and was finished the day before my initial visit – with, literally, ten minutes to spare. "It's been funny to see everyone's reactions," laughs Ed, "when they first walk onto the set. Russell and Julie's were great. Russell told me that it was the second proudest moment of his career. Chris Eccleston loves his new home and bonded with it immediately. He is a hugely physical actor and will break props as good as look at them, so he was very happy with the solidity the TARDIS offered. Billie's reaction to it in Episode 1 is pretty much as it was when she first walked on to the set in reality."

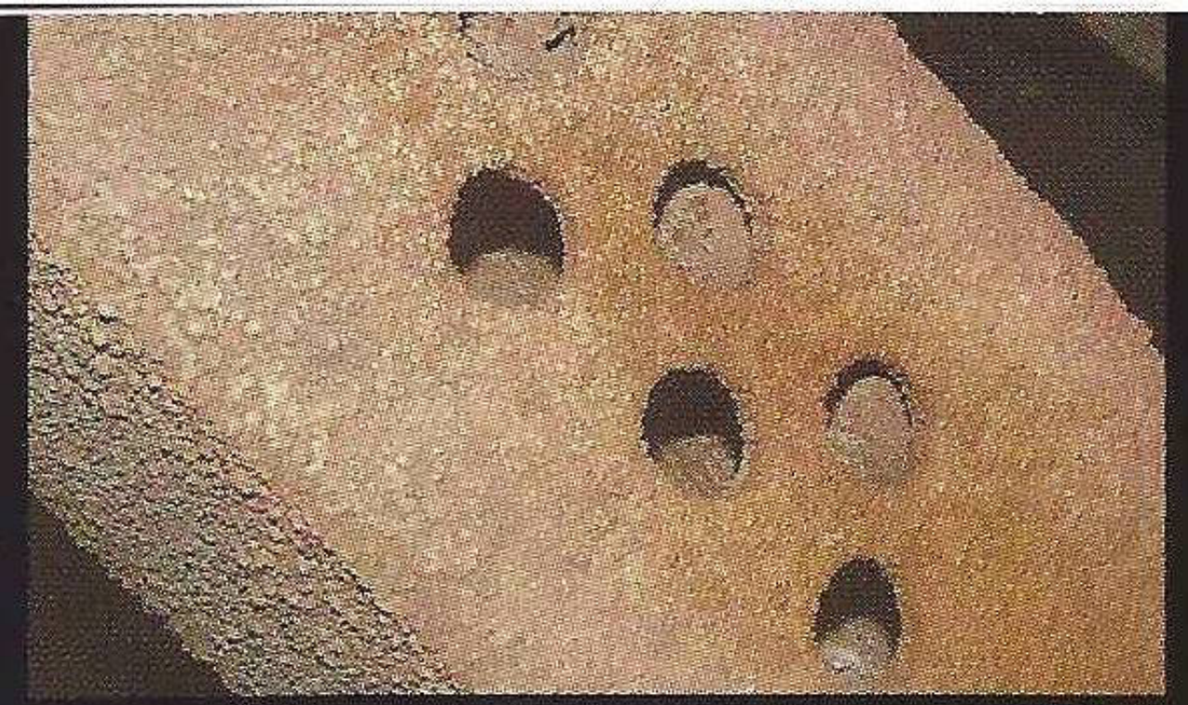
▼ *An early sketch of the console layout by artist Dan Walker.*

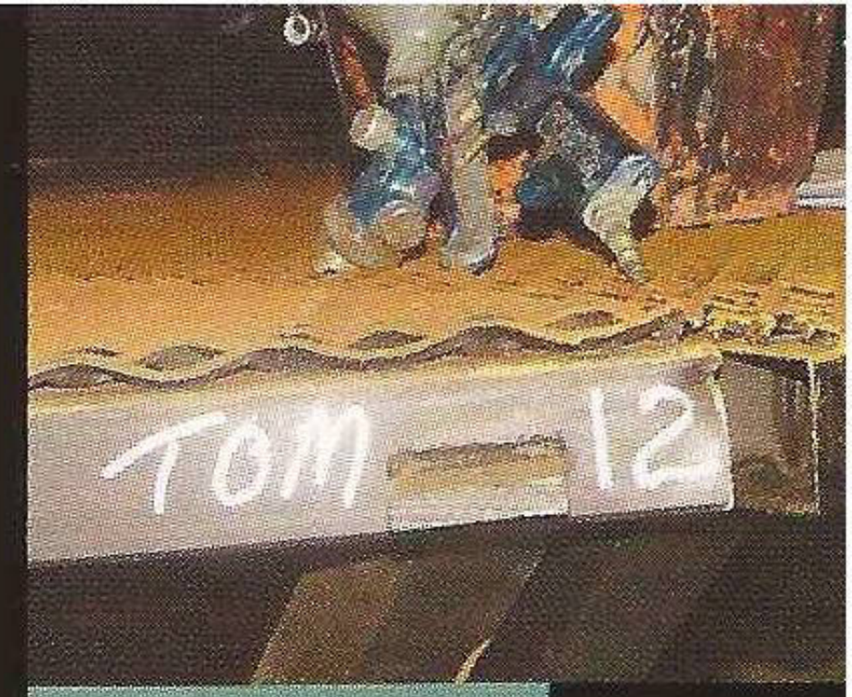


Luckily, when I arrive on set, the director, Keith Boak, is talking Billie through that very scene – Rose's first peek inside the TARDIS. Chris is standing several feet away, his eyes fixed firmly on the striking new console. He must be impressed with it. Each of the six working tops glows with a coloured light, mostly green, and is covered with switches, knobs, dials and buttons, plus all manner of jumble – nuts and bolts, ball bearings, a small glass pyramid, a chess piece, an assortment of screws. Other gadgets include a protruding flat screen computer monitor in place of the erstwhile TARDIS scanner (it runs on Windows XP, to the amusement of the crew), a retractable magnifying glass and, if I'm not mistaken, a mileometer.

"It is indeed a mileometer," confirms Edward, "but it's not used for that purpose. It make an excellent internal power regulator counter."

Bryan explains: "Ed, Matt and myself spent an afternoon going through all the parts and junk that the set decorators had gathered – bits of old aircraft, racing car parts, machined metal, oddities, nautical equipment, B&Q bits and bobs – and developing all the controls for the console. It was the biggest lark – just great fun!"





◄ *Some of the assorted bric-a-brac that makes up the TARDIS controls.*

The centrepiece of the console is, as ever, the time rotor: a transparent cylindrical column, inside of which crystal-like shafts rise and fall when the TARDIS is in flight. What's more, the rotor really is activated by a sequence of buttons and levers on the console, set off in a very specific order to get things started. How cool!

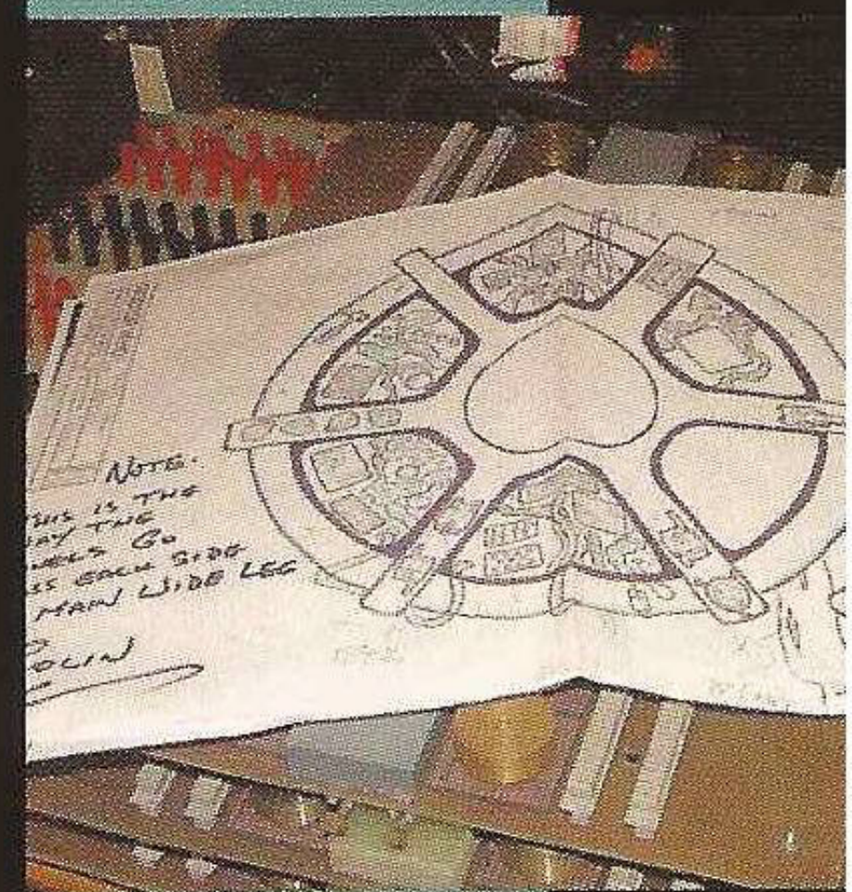
The Time Rotor is actually activated by pushing buttons on the control console!

"The console was a real challenge," says Edward. "All those years of travel would take its toll on even the most superior of technology – and this, mixed with an eclectic intelligent alien, could only make for a mix of technologies. One of the design team came up with the idea that the TARDIS would originally have been piloted by several crewmembers, and so the Doctor has fashioned it into a more manageably machine by adding levers, buttons, *et cetera*, that allow him, with vigorous movement, to get the thing into time."

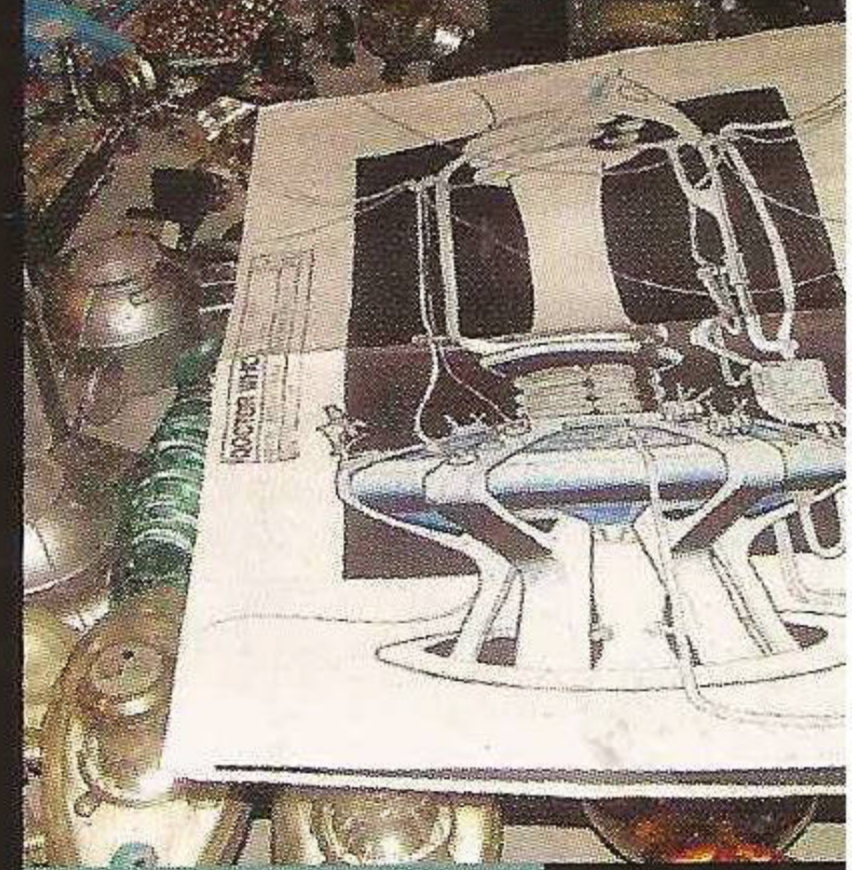
The console itself owes much to the handiwork of Dan Walker, who worked on the programme for a few weeks after designing the cockpit of the new Batmobile in *Batman Begins*. "His job was to design the sonic screwdriver," Bryan tells me. "He delivered a beautiful piece of functioning equipment. Ed and I were looking at these screwdriver designs and the porcelain effect and styling on one of them looked so good blown-up large that we suggested that Dan followed that through – make it a feature of Time Lord technology – and design the console along similar lines. He and I brainstormed for a couple of hours before he hit on the circular structure that blended so well with my temporal oscillator and time rotor and the rest of the set."

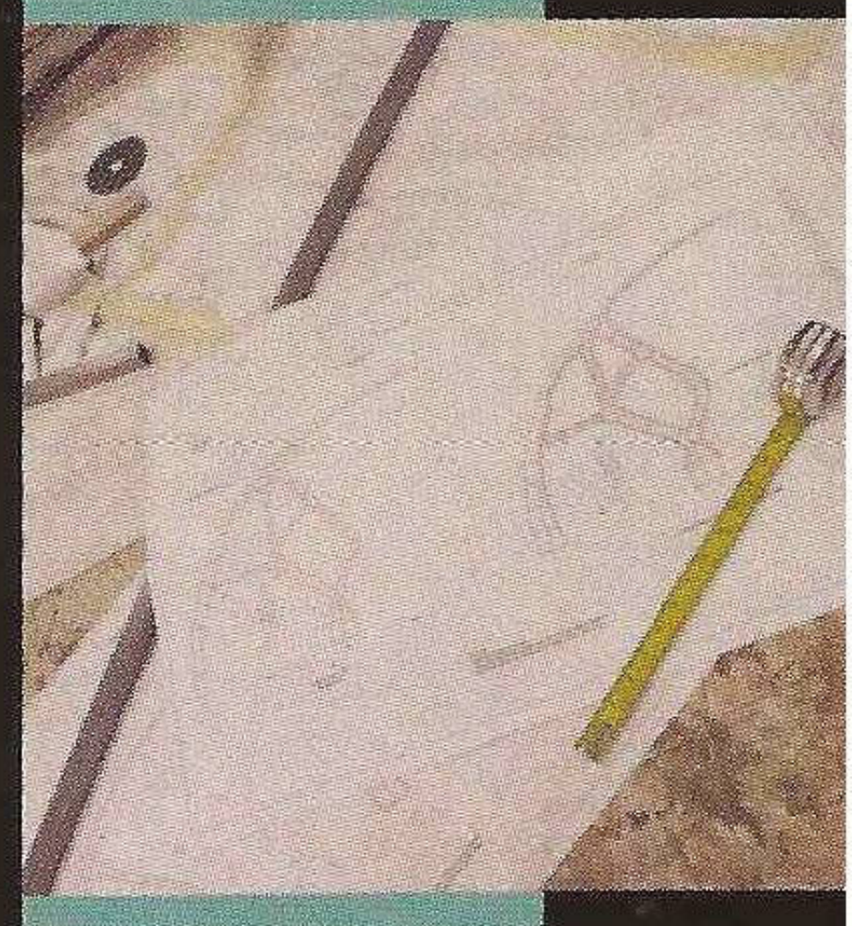
"Keep an eye on TARDIS technology," Ed points out. "It has a habit of popping up when you least expect it!"

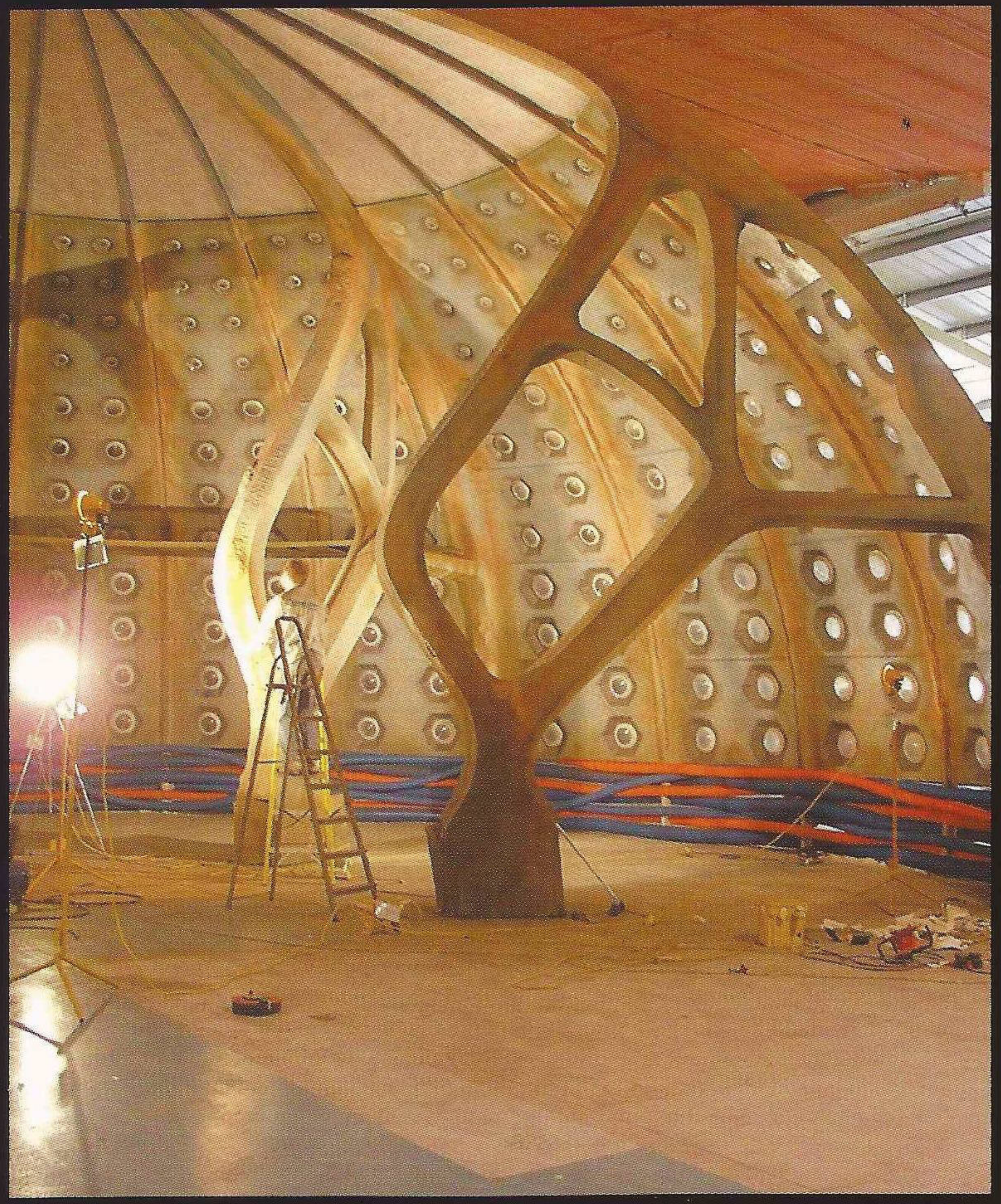
"Yes, there are lots of little odds and ends in there that Ed, Matt and I included but nobody will ever see on screen," says Bryan. "The main floor plate, for example, has an aviation fuel cap and a nautical compass sunk into it. I'm sure Chris keeps tripping over them, but it's nice to know that these eccentric touches are there, even if they may never be seen." The extent to which the control room floor and lower walls are covered in chunky cables and pipes and the like may be hard to make out on screen. The ►



Some of the many design drawings of the TARDIS console.







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In a blind panic, Rose runs into the box -

                                                 CUT TO:

INT. TARDIS - NIGHT 2 - CONTINUOUS

- into a big, wide, wonderful room.

ROSE stops dead.  THE DOCTOR's far away, busy at a central
six-sided console, which is a jam of all sorts of
technology, big old 60's buttons and futuristic devices.

And around that, high above, the shine of epic, alien
design, the whole place humming with suppressed energy.

Rose stares.

Then she steps back out -

                                                 CUT TO:
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INTO THE VORTEX

MONDAY, 7 FEBRUARY 2005. Chris and Billie are falling about the TARDIS set, filming the opening scenes for Episode 9, Steven Moffat's *The Empty Child*. The Doctor is struggling to pilot the TARDIS. The control room shakes violently (it doesn't really – the actors just throw themselves about and grab onto the console, just like in the old days) and it looks as though they're going to crash. The Doctor and Rose's certain deaths are now... certain!

"When I shout out 'lurch', you lurch," the director, James Hawes, tells Chris and Billie. "Hanging onto the console where you can will sell it to us."

"They'll be no effects on the rehearsal," adds the assistant director, "just me shouting 'BANG'!"

But when they go for an actual take, the console explodes in a fit of pyrotechnics (the special effects boys grin from ear to ear) and smoke fills the control room. It looks incredible. You just want to press pause and gawp.

"Keep the smoke going, please, in between takes," murmurs Ernie Vincze, the director of photography, scrunching up his nose as he peers at his monitor.

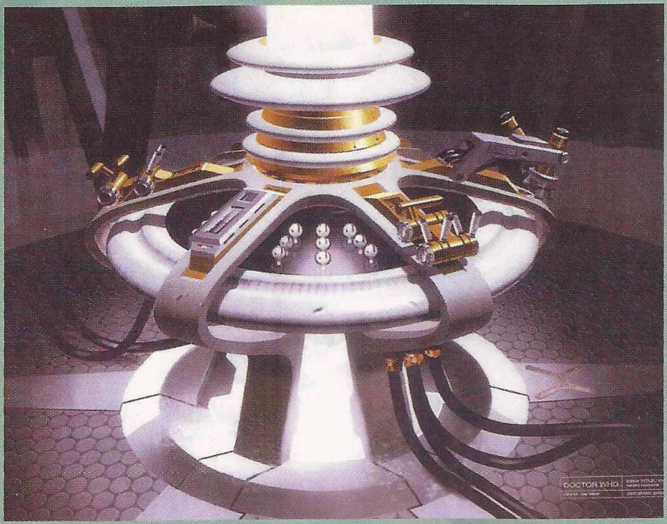
"I think it'd be nice," Chris says to Billie, "if you, at this point, do things. Rose flies the TARDIS now and he doesn't watch her, he just *knows* she can do it."

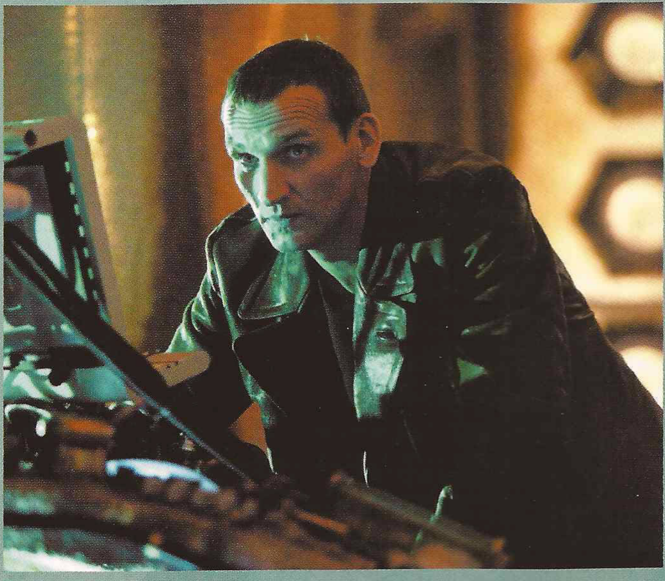
Billie grins. "Yes, work round each other," says James, seizing on Chris' suggestion. "If you're co-pilots, that's great."

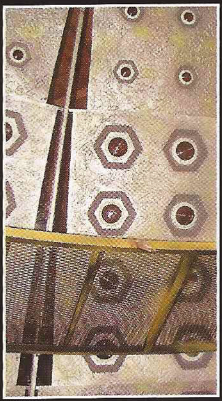
That's more like it! This is what I came to see. The Doctor and his companion negotiating the whirlwind of the space-time vortex. Thrilling adventures in time and space.

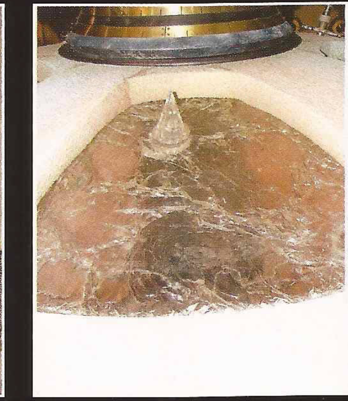
Through the smoke, I can just make out Chris sat on the pilot's chair, with one foot on the console. Billie is standing next to him, gazing into the time rotor.

And you know what? They're smiling...









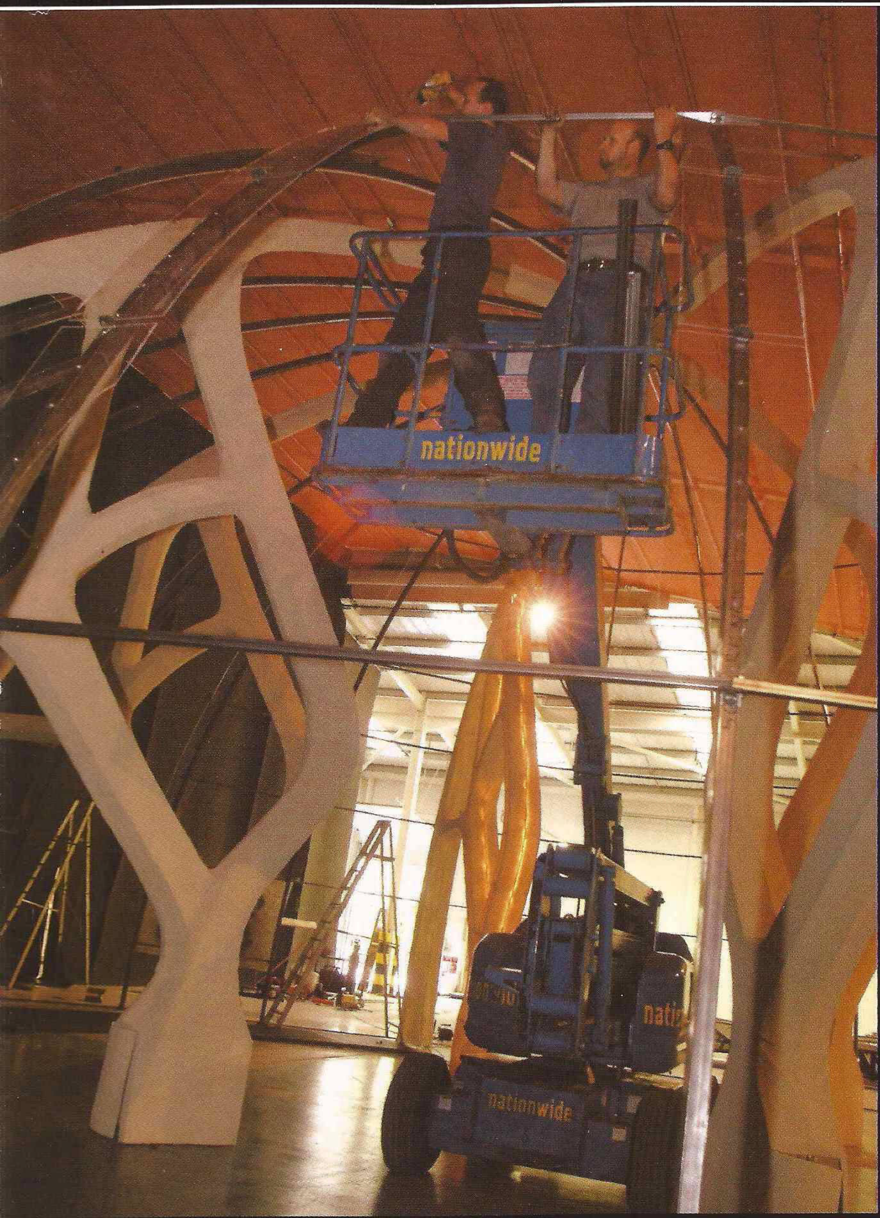
◀ two grilled metal platforms that take up the majority of the floor space, one on top of the other like layers of a wedding cake, are harder to miss. The hexagonal control console, the TARDIS' piloting system, stands majestically in the centre of the higher platform (the 'control platform', if you will), two steps up from the floor.

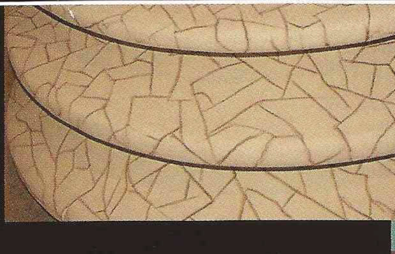
"I wanted to do away with the fact that the control room always used to feel like a studio," explains Edward, "and give it a cathedral-like structure, which is why our TARDIS has different floor levels, enabling us to light from below. It was important also to give the Doctor an elevated position in the centre, to enable him to have total control and visual supremacy over the deck area. Rose and anyone else entering the TARDIS for the first time is automatically, physically caught on the back foot and made to look up into the heart of the shape."

Towering above the console, connecting the time rotor to the domed roof, is a funnel-shaped... erm, funnel that looks as though it might contain the TARDIS engine. Well, that's what writer Mark Gatiss thinks, anyway! I think it's the temporal oscillator that Bryan mentioned earlier. A metal bridge leads directly down from the control platform – which is bordered by handrails so as no one falls off – to the double doors, which look exactly how you'd imagine the back of police box doors to look like.

"We were determined to get some light in there," says Bryan, "which is why I designed the transparent dome covering the central area, based on the one in the Guggenheim Museum in New York. The idea was that we could introduce natural light to the interior set based on wherever the TARDIS materialised. Having the police box doors there should do the same, as well as allowing each of the actors to be seen entering and leaving the TARDIS with the set behind them without the need for an expensive optical. I haven't seen a lot of the later episodes, so I don't know how these features were used, but we certainly designed them into the set to enhance what could be done with it."

THE SET IS DOME-SHAPED, BUT the inwardly-arched walls – made from steelwork wrapped in cling-film and sprayed with insulation foam – are only two-thirds complete, to provide a good shooting space and camera movement. The walls that are present are broken by serried ranks of roundels, running up from the floor to the roof and getting smaller the higher they get. There are a total of 364 roundels (I counted, I'm sad)





– that's almost one for each day of the year! Each roundel is enclosed in a hexagonal indent and appears to emit a dim light. How radical were Edward and Bryan allowed to be with their TARDIS design? For instance, could they have got rid of the roundels? Or the central console? Or made the TARDIS *smaller* on the inside?

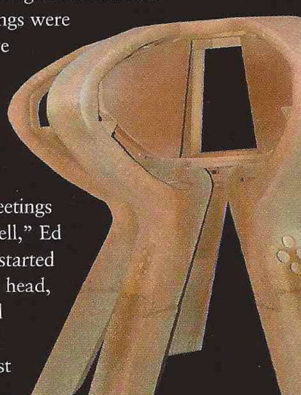
"Possibly," laughs Bryan, "but every design decision needed to be justified dramatically. Originally, we wanted the set to be bigger and have more levels, until we were all looking at a drawing that I produced that showed these ideas. It was liked and cooed over until Julie Gardner pointed out that, dramatically, it would be difficult to use, as it would take so long to get from, say, the doors to the console that your actors would have delivered their dialogue many yards ago and have to go the rest of the way in silence. The dramatic push would be lost or the distance reduced through cutting and editing, meaning that you don't need that space anyway."

"Russell was quite nondescript in his scripts," says Edward, "when it came to the TARDIS, which to this day I thank him for, because it gave us a blank canvas when it came to designing it."

"There was a feeling that it could be anything," adds Bryan. "The only thing that restrained the imagination was the budget, as some things were simply too expensive to produce on a television budget, no matter how generous this one may be."

"Russell really gave us a blank canvas when it came to the TARDIS design"

"After several meetings with Julie and Russell," Ed continues, "a form started to take shape in my head, but before we could enter into designing the TARDIS, we first had to discover Gallifreyan architecture, materials, science and textures. 40 years of *Doctor Who* gave us a good indication of what we felt made a great time machine. My favourite TARDIS control room is still the first version," he says, adding, "apart from mine, that is!"



The new control room could be described as a cross between the original (designed by Peter Brachacki, who worked on the 1963 pilot episode), the one from the 1996 TV Movie, and the one from the 1960s Dalek movies, with a sprinkling of Jules Verne and HG Wells.

"The Brachacki version is a classic design," says Ed, "and its key features are important, but there was no requirement to retain any of the original props, just respect them, I think."

"There was never a feeling that we *had* to follow what existed before," stresses Bryan, "but that happened unconsciously. If it didn't have the roundels and console in some form, it wouldn't have felt like the TARDIS to me. Those elements are the iconic ones from Brachacki's original and brilliant design."

DID THEY HAVE TO DO MUCH research, then? How familiar were Ed and Bryan with *Doctor Who* before working on the programme?

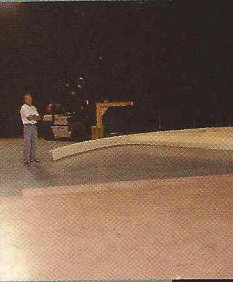
"I remember settling down on the sofa between my mum and dad when I was about eight," smiles Ed, "to watch *Doctor Who*, and being terrified from the moment the music started. With the new series being rather different to the old, it was difficult to do much research until the scripts were finalised."

Now, Bryan *must* be a long-time fan. In the dim and distant past – well, 1988 – he drew the *Culture Shock* comic strip for **DWM**, no less.

"Thank you *so* much for bringing that up. Next time," he laughs, "just give me a paper cut and pour some lemon juice in it! I urge people reading this not to go out and look for it, except with the express intention of removing it safely from public circulation. It was very badly drawn. I was 17, so maybe I should be excused. Or possibly shot! Certainly don't look at that and suppose it represents what I might bring to the new series. I've had 18 years to get better. I hope. I've certainly got older, so that's something."

How intimidated, then, were Ed and Bryan by the prospect of redesigning something as iconic as the TARDIS? If they'd got it wrong, they'd have been lynched!

"From an ideas point of view, not intimidated at all," admits Bryan, "as they're pretty easy to come by. The intimidation came after meeting everyone at TV Centre for the first time: I was ▶



▲▼ *Raising the "semi-transparent integrated non-linear cantilevered living buttresses" into place!*

◀ *The skeleton of the new console begins to take shape...*

"I NEARLY CRIED" AND OTHER STORIES

Never mind what *we* at **DWM** think of the new TARDIS control room: our opinions are mere rags compared to the riches that constitute the celebrity opinions...

LORRAINE HEGGESSEY

Controller of BBC One

"The interior, it's fantastic. It feels just ready for a theme park ride! There are all these people who have never seen a police phone box – I don't expect you ever have – so in a way it's become more special, I think, because people won't know what one is. The inside, it's a flash of brilliance. A great design."

RUSSELL T DAVIES

Writer/executive producer

"Every time I go to the studio, I wander round to the TARDIS set, even when it's dark and abandoned, just to take a look. I'm so proud of this design team, they're the best! I really only specified two things – that the controls be real and heavy and strong, cos I know Chris is such a physical actor, he'd never be happy pressing tiny little buttons or patting smooth *Star Trek* screens. And also that the interior doors looked like a police box I always loved that in the Peter Cushing movies, so we've happily stolen it!

KEITH BOAK

Director of Episodes 1, 4 and 5

"Everything Ed and Bryan do is brilliant. Every set that I've walked onto, I've been overwhelmed at what they've achieved. I had a little bit of a say into the TARDIS design – a lot of people did early on. I'd love to have had smoke coming out of pipes and funnels, and lights going on and off... but we'd be shooting a scene a day if we did. If you're doing a movie, fine. If you're doing a 13-part series, then it becomes over-ambitious."

BILLIE PIPER

Rose Tyler

"Edward Thomas is a genius, there are no two ways about it. He's worked the hardest, I think, on this job – and he should be so thrilled, because his sets have been incredible and an absolute joy to work on. Every day we walk onto a new set, it's like getting a present every day, you know? Yeah, he's a genius."

NOEL CLARKE

Mickey Smith

"I loved it, man! I was, like, standing inside the TARDIS going, 'Yeah! This is so cool!' When you watch it as a kid, you're always baffled at how big it is inside, so being in there, being on the set, it was just awesome. It was a case of my fanboy side coming out! Anyone who's reading this, let me tell you, it really is as amazing as it looks."

JULIE GARDNER

Executive producer

"Ed and Bryan's ideas are so unique. They're just brilliant. We wouldn't have imagined what they were going to do, because there are so many ways of going about that interior space. The first time that Russell and I walked onto the TARDIS set – and *I* got to it first! – it was absolutely, devastatingly exciting."

JOHN BARROWMAN

Captain Jack Harkness

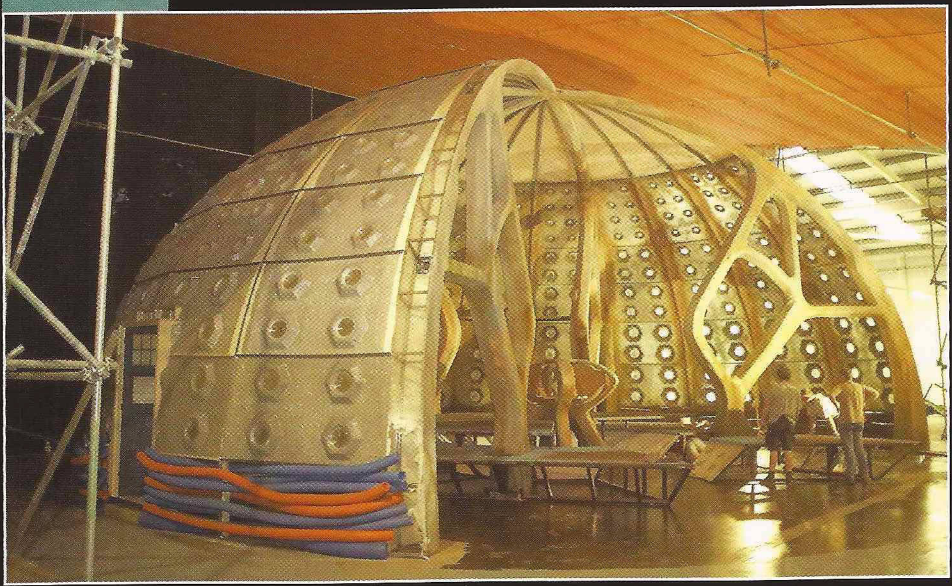
"I actually almost started crying when I filmed my first scene in the TARDIS. As soon as the thing in the middle of the console started going up and down, I got goose bumps, literally. I always used to watch it on TV and there I was standing in it! When you see that scene, I really *am* gasping. My sister was the same – 'Call me when you're in the TARDIS!'

◀ scared out of my wits – what few I had – and very nearly ran screaming from the building. But there's a great deal of latitude in any design idea, and as long as some of the motifs from the original, such as roundels and console, were kept in some form, however broadly they were interpreted, it would at least feel like it was still the TARDIS."

Perhaps the most intriguing aspect of the new design are the four 'artefacts' that resemble giant deer-antlers, or trees, or I don't know what (it's organic, innit?) and stretch from the floor to the roof. Er – what are they? "Theoretically, there are six," says Ed, "for the six sides of a hexagon. Their official name is semi-transparent integrated non-linear cantilevered living buttresses, but we call them 'the main ribs' for short!"

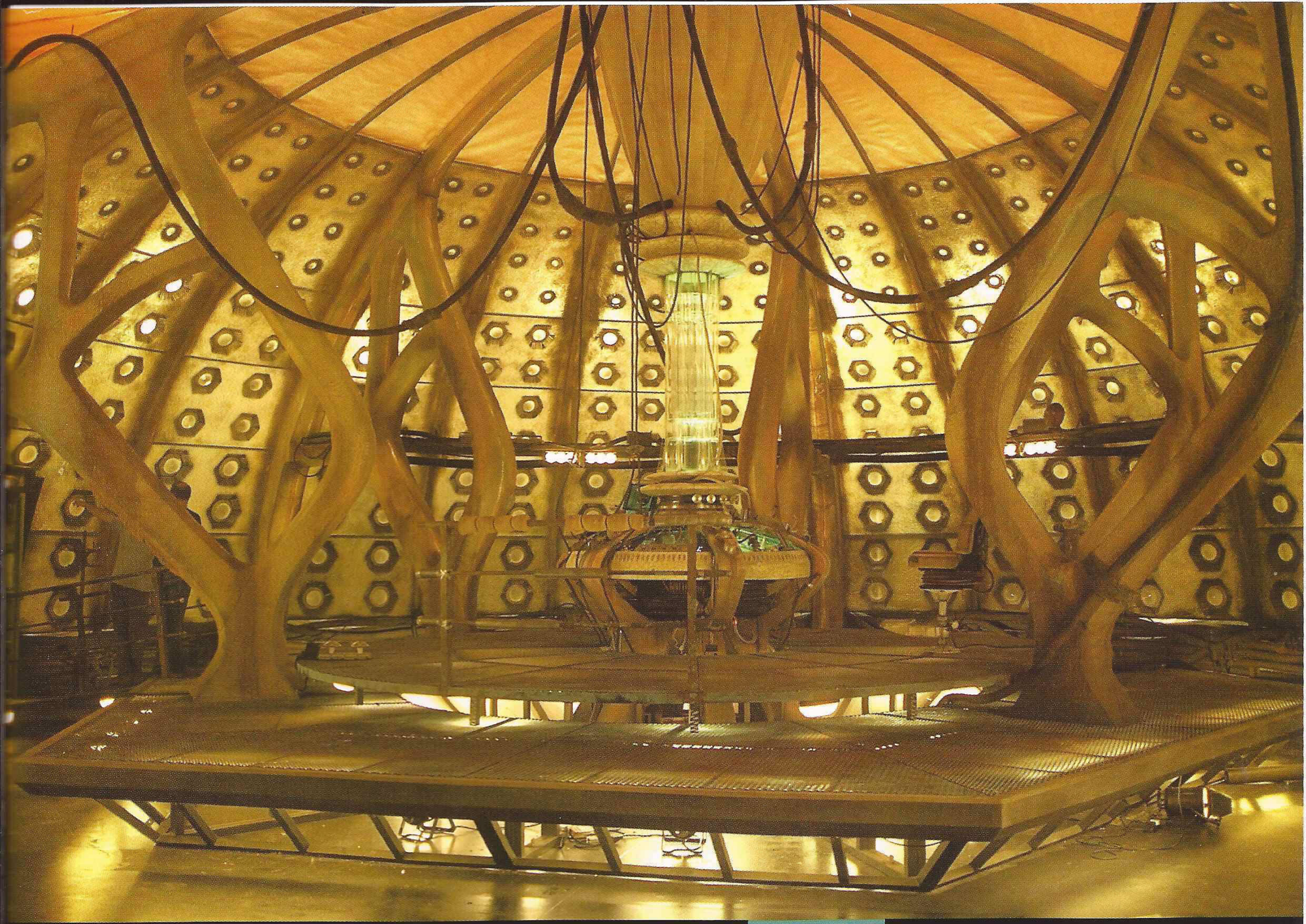
"I've always called them pylons," Bryan chuckles. "The set proved many times more expensive to build than had initially been conceived, mostly because of the amount of steel required for the supports and pylons, so this seemed an effective compromise. Had we built the fully enclosed set, something not strictly necessary, there would have been six pylons rather than four. From a functional point of view, we reasoned our way through the structure to make sure that the internal logic of the design worked. In the first meeting way back when, Russell, Julie, Phil, Ed and I started by trying to figure what the TARDIS actually was to the Doctor. Everyone might think it's an obvious question, but we thought not. Was it his home or just his transport? How long would a journey take? If it was relatively instantaneous, then it wouldn't need to be his home, just his transport. If he was in transit for long periods, then it would need to have the feel of a permanent residence.

"What we eventually *eureka!*-ed," he continues, "was that it was his VW camper van – old and a bit hippy-ish, somewhere to sleep if he needed it, but basically a vehicle, not a home. It needed to feel as if it had been repaired on the road for 900 years with whatever technology a particular time period had to offer, and that the Doctor had rigged it to work for one pilot, rather than the three that we thought a six-sided console would need. All of these factors needed to be taken into account when designing the feel of the set. Also, it's the control room, not the living room, so armchairs were out!"



▼ *The dome-shaped control room nears completion.*

SO INSTEAD, SITUATED ON THE control platform to the side of the console is a well-worn leather pilot's chair, which sinks slightly when you sit on it (I know, I tried – I couldn't resist). And did you notice the hat-stand in the corner by the double doors? Just like the one Tom Baker's Doctor used to have – attention to detail, hey? The nerd in me is satisfied. You also noticed, didn't you, how the Doctor pandered to purists, telling Rose in Episode 1 that TARDIS stands for Time And Relative *Dimension* In Space, rather than the more oft-quoted 'Dimensions'? Interestingly, Russell wrote 'Dimensions' in the script and didn't realise until he viewed the rushes that Chris had used the singular. He must be a closet fan! At



▲ *Now that's what we call impressive...*

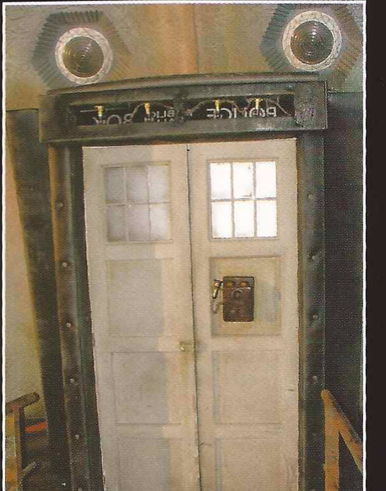
present, sitting on the edge of the set, I watch him and Billie act their socks off in that very scene. Then they do the bit where Auton Mickey's head melts onto the console. If you though that the effect was achieved by some high-tech wizardry, you were wrong. It's a member of the crew lying under the console, sucking at a latex model of Mickey's head with a handheld vacuum cleaner!

I wonder whether Bryan and Ed are satisfied with the finished set. Is there anything they wish they could have done if there had been more money or time?

"I'm very pleased with it," states Ed. "There's always room for improvement – you could go on and on. All I know is that every time I see it I smile."

"I wanted to turn the old K9 model into a coffee table," Bryan says, "and have a 1970s hot beverage vending machine in there. There's always stuff you want. It could have been bigger and, given an unlimited budget, I would have liked to have had it be a massive sphere, rather than a dome, with the console dead centre, supported purely by the pylons, the column going as much below the console as above it. Maybe in the spin-off movie, if it goes all *Star Trek*!"

"To be part of the ongoing legacy is a real privilege," considers Ed, "and I'm grateful to the producers for giving me the opportunity to be involved. I'm sure there are many designers around the world who would have given their right arm, but I guess I was lucky. I hope that while it's been under my watch, I've done it justice."



◀ *Shades of the 1960s Dalek movies – but look, you can see the phone! And the back of the Police Box sign!*

▼ *The Doctor's knackered old pilot's chair.*

"How Ed juggles so much," says Bryan, "seemingly without ego or nervous breakdown, I'll never know. What he's done for the series would have killed a lesser chap. He gives you just enough room to do what the heck you like, without ever losing sight of the bigger picture. He's proven without doubt that he was the best man for the job and is great at guiding you in the directions required, without you losing the freedom to go anywhere with it."

"It's a team effort," insists Ed. "I oversee the process right up to the point where the shooting crew arrive, but Stephen Nicholas, my supervising art director, and Andy Smith, construction manager, are also across every detail and make sure everything the design team has put on paper gets carried through – budget permitting, of course."

If – nay, *when* – there is a further series, both Ed and Bryan would love to climb back on board ("I imagine I'd find it difficult to say no," Bryan says), so might we get to see further into the TARDIS? "That's down to the scripts," Ed beams. "At present, the other rooms in the TARDIS are all locked away in relative times and dimensions."

"There's plenty of new stuff to design," agrees Bryan, "and familiar stuff that needs a facelift, so we'll see what the coming months bring. Time permitting, I'd love to. To have contributed so much to such a cultural icon means a lot." ■

BROADCAST Saturday 16 April and Saturday 23 April, BBC One
STARRING Christopher Eccleston, Billie Piper, Penelope Wilton, Camille Coduri, Noel Clarke, Annette Badland, David Verrey, Rupert Vansittart, Navin Chowdhry, Naoko Mori, Eric Potts, Steven Speirs
WRITER Russell T Davies
DIRECTOR Keith Boak

IN A NUTSHELL
The Doctor takes Rose home to visit her mum, but no sooner have they arrived than a spaceship crashes in central London, so they do what everyone else does – stay in and watch it on TV! The police find a body, the Prime Minister disappears, and aliens called Slitheen are lurking in the shadows. Time for the Doctor to get stuck in – but with the world on a knife edge, time isn't the only commodity in short supply...

QUOTE, UNQUOTE
THE DOCTOR: *Whoever these aliens are, they haven't just arrived: they've been here for a while. Question is, what have they been doing...?*

EPISODES 4-5

Aliens of London
World War Three

"THE REAL INSPIRATION for this story – and you're going to laugh now, and I'm going to lose all credibility, but that's nothing new – was the Girls Aloud video of *Jump*, to accompany *Love, Actually*," declares Russell T Davies, as his credibility throws itself into off Tower Bridge and into the waters below.

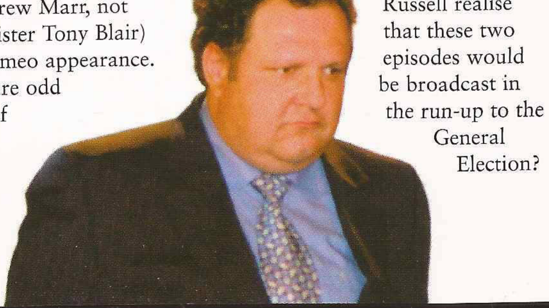
"I know that *Doctor Who* has been inspired by great horror films and thrillers, but has it ever been sourced from a pop video? Is that new? In that video promo, the girls sneak into Downing Street and run around behind Hugh Grant's Prime Minister. I was watching it on MTV and just thought, hmm, good idea. I followed the girls! Honestly, that really was the main inspiration!"

Russell also wanted to write the simplest of things: a great big modern-day alien threat to Earth, with a hearty dose of the scale and energy of his ITV drama *The Second Coming*. But considering that much of the two-part story is set inside Downing Street, might it not also be something of a political satire? Even Ol' Big Ears (that's BBC political editor Andrew Marr, not Prime Minister Tony Blair) makes a cameo appearance.

"There are odd moments of satire," Russell admits, "but the whole thing isn't really a satirical piece – I think that would be very different, and a bit of a polemic, which isn't *Doctor Who*'s role. It just so happens that the story works by involving Downing Street... and once you're there, I couldn't help taking the occasional pot-shot! But that's all they are, one-liners. They don't really motivate the plot... well, not much. I suppose I let rip in Episode 5 a bit, but no one stopped me!"

> "I was watching the video for Girls Aloud's *Jump* on MTV. I just thought, hmm, good idea!"

The satirical element is there, certainly, but what's really apparent is the well-plotted, fast-paced, genuinely clever script. At what stage did Russell realise that these two episodes would be broadcast in the run-up to the General Election?



POLICE PUBLIC CALL BOX
BAD

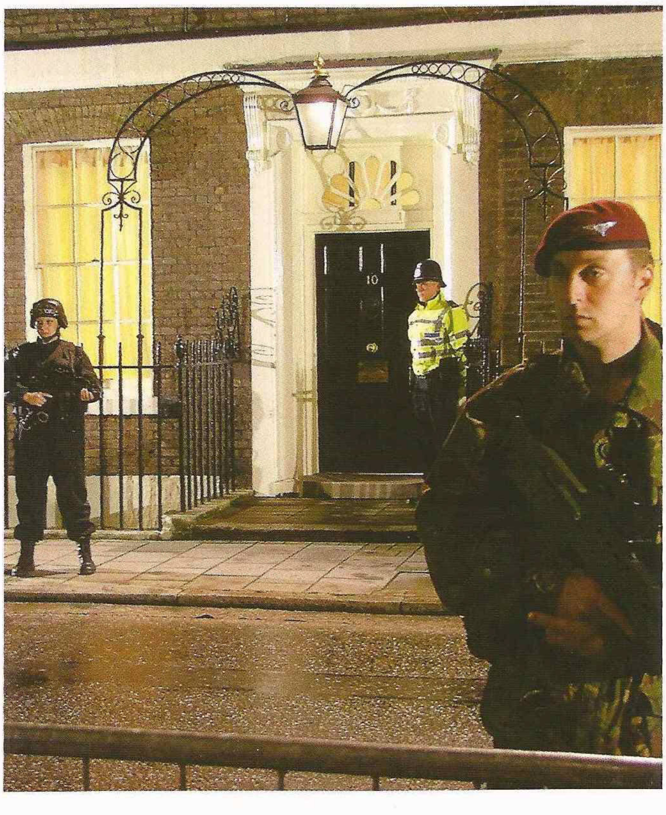
"From late December 2003, we had a rough idea that the series might air round about Easter 2005 – though that's only ever confirmed a month before transmission. For the past 18 months or so, people have been vaguely speculating about a May election, so I could see a connection somewhere at the back of my mind. But that was all, just a glimmer. Right now, any potential clash with the election has been cleared by the BBC's Editorial Policy, so there doesn't seem to be any danger of being pulled off air, thank God. More importantly, four episodes into the new series, we needed to touch base with Rose's boyfriend, Mickey, and mum, Jackie. That's what really decided the story's slot in the order of episodes."

PRESENT DAY EARTH, the *real* world, is used as a touchstone throughout this series. "The life of the TARDIS crew is so random, that it's nice to give the series a new, internal continuity by plotting the changes back home," Russell says. "Jackie and Mickey were never intended to be limited to Episode 1. Their recurrence in Rose's life was plotted right from the start. I wanted to chart what a companion's life really means, both for Rose and for those that she leaves behind. That's how we were able to cast them so well – we were able to promise Camille Coduri (Jackie) and Noel Clarke (Mickey) sustained character development throughout the series, and every actor wants that. It's a pleasure to write good stuff for them. If I can put Jackie in danger, I'm laughing!"

Mickey and Jackie are both given lots to do here. Russell writes strong roles for women, and Jackie is as good as any of them. Mickey, too, is one to watch. His relationship with the Doctor is astonishingly human. "I love writing the Doctor with Mickey," says Russell. "The Doctor's always so nice to people, but with Mickey, he just doesn't like him! Whether that's sexual tension or not, I'll leave you to decide. That's a new slant for the Doctor."

The rest of the supporting cast is large and impressive, but none more so than Penelope Wilton, in a subtly excellent performance as backbench MP Harriet Jones, and Annette Badland, who plays dubious MI5 agent Margaret Blaine with such relish that you wonder whether she'll make it to the end without bursting. Both characters scream out to be brought back later in the series, even though one or both of them may not survive long enough to do so...

> "Jackie and Mickey were always to return. Their recurrence in Rose's life was plotted from the start."



David Verrey as Joseph Green, the Acting Prime Minister, is also worthy of note, playing exactly the type of big sweaty man who you always find sitting next to you on crowded trains in the height of summer. If you think burp and fart gags have no place in *Doctor Who*, this may change your mind – in any case, you'll be too impressed by the central performances, the quick-fire dialogue and the speedy action to care. Oh, and the final scene of Episode 5 will leave you with a lump in your throat. It's one of the series' most understated yet affecting cliffhangers.

What else? Well, the Slitheen monsters are resplendent creations – "good old-fashioned monsters, green-ish and vile, but with a bit more fun," says Russell. "I wanted to enjoy my time with the Slitheen! In the old days, *Doctor Who* aliens were the only monsters on screen, just about, whereas now, you can watch *Andromeda* on Channel 56 on a wet Sunday afternoon. Alien faces aren't as unique as they once were, so I couldn't rely on just a horrible mug."

How does writing a two-parter differ from writing a single episode?

"It takes longer, obviously."

Okay, but what does a two-parter allow you to do that a one-part story doesn't? The sense of scale in this story is striking...

"Well, first of all," Russell grins, "two-parters give you a good old-fashioned cliffhanger. And no kidding, in that very first edit, where they'd put on the old cliffhanger howl at the end of Episode 4, we clapped and cheered! There's nothing like it. Right at the start, I was writing blind, not knowing if single episodes or two-parters would work. We've all now concluded that both formats work, so we're planning exactly the same mix for next year, if we get another series. Plus, if any BBC schedulers are listening – bolt the two episodes together and it gives you a nice *Doctor Who* film for Bank Holiday afternoons... or something! That'd be nice."

OF COURSE, RUSSELL WAS also thinking about the budget. "The same sets, the same cast, the same effects spread over two episodes – that was bound to save us some cash. Even with a nice budget, the money gets eaten up, so I decided to save. At least, that's what I thought! Julie Gardner pointed out the other day, in a rueful tone of voice, that because we've room to tell a more expansive story, the two-parters end up just as grand and expensive as the one-offs."

The kick-ass spaceship at the start of the story, for example? Or the scene near the end where... well, you know?

"Well, yes! We don't contain things, we inflate 'em! Still, that sums up *Doctor Who* for me – high ambition!"

BENJAMIN COOK

Our Mutual Friend

He's a renowned Charles Dickens expert, and played the man more than any other actor – so who else but **Simon Callow** could portray the playwright when he bumps into Doctor Who this month? Benjamin Cook caught up with the actor on set for *The Unquiet Dead* to find out about his great expectations...

"ONLY THE VERY, VERY FIRST episode," replies Simon Callow, when I ask him if he has watched *Doctor Who* before. "I gave up after that." He would have been 14. "I just didn't like science-fiction," he admits, not entirely unhappily, adding, "I suppose that *is* what *Doctor Who* is, science-fiction? And I just thought, nope. As a child, I had a complete resistance to it. But I liked William Hartnell very much. I thought he was great. He was a great character. But that's literally all I ever saw of *Doctor Who*, I'm afraid, so this is going to be the shortest interview you've ever had with anybody on the subject!" Well, we'll see...

Simon Callow is one of this country's most renowned actors. His casting as nineteenth-century writer Charles Dickens in *The Unquiet Dead*, the third episode of the new series of *Doctor Who,* was met with keen approval from practically everyone. It raised the benchmark for the sheer class of guest star actor that the programme could attract. And at half-past-one on a ludicrously cold September morning, waiting patiently in his shoebox-sized trailer to be called back to the set (Swansea's maritime quarter, doubling for Victorian Cardiff and decorated with fake snow), Simon proves himself to be not a million miles away from his on-screen personas. The larger-than-life jollity, the familiar belly-laugh and, of course, that strikingly rich voice of his are all there, exuding a theatricality that backs up his boast that he is, indeed, "the greatest luvvie of them all!" But Simon is also less assuming, more measured, more laidback than you might expect – an endearing and engaging, if initially reluctant, interviewee. And a gentleman, to boot.

Okay, so Simon isn't a fan – but what is it about science-fiction, I ask him, that captures the imaginations of so many people?

"I suppose it's a sort of modern form of fantasy," he muses, settling into an armchair that's too small for him, "fantasy that has an element of what we've all grown up with, which is a scientific revolution. It's about, well, two things: the idea of alien presences in the universe, and then of breaking through the barriers of the perceived world. That fascinates people."

Did he take much persuading to appear in *Doctor Who*?

"No, not at all, because I loved the idea. I've always liked the idea of the character, of the man, Doctor Who. I mean, like I say, I only ever saw Bill Hartnell, but I know about all the subsequent ones, because you just do, you read about it. And I thought it was such an interesting notion to confront Dickens with Doctor Who. The impact that somebody who is travelling through time would have had on him would have been extraordinary."

▲ *Simon Callow as Mr Micawber in the BBC's 1986 adaptation of Dickens' David Copperfield.*

▼ *Charles Dickens (Simon Callow) faces a most unusual sight!*

POLICE BOX
BOX

Of course, Simon has already portrayed Dickens in 2001's *Hans Christian Anderson: My Life as a Fairy Tale* and the one-man play *The Mystery of Charles Dickens*, written especially for Simon by Peter Ackroyd, author of the definitive Dickens biography. What is it about Dickens that attracts Simon?

"It's a combination of elements: one is just his extraordinary imagination, which is almost inconceivable. It's as if he was on some strange kind of drug – his metaphorical landscape is so densely populated. But also because Dickens was a public figure of the kind that almost no writer ever has been. The only equivalent... well, there are writers like WB Yeats, who became specifically involved with a particular political movement, but the only other great writer to whom I think Dickens could be compared is Tolstoy. In a sense, Tolstoy created a religion, and people followed Tolstoy – they actually became his disciples. I don't think anybody became a disciple of Dickens, but Dickens put himself at the forefront of his own times – and the struggle of the people. He absolutely committed himself to the disadvantaged, whoever they might be. And that intrigued ▶

▲ *The Doctor (Christopher Eccleston) meets a befuddled Charles Dickens in The Unquiet Dead.*

me. I just thought, how remarkable that a great artist should engage himself in the daily struggle of –"

Simon pauses for a moment to revise his line of reasoning. "It's because he knew about it, that's the point: because he knew it from personal experience. A lot of writers become political activists, but nobody did in the same way as Dickens. He's undoubtedly the greatest and most famous man of his age, and he absolutely consistently spoke out, not on behalf of any political party – he despised the political process – but on behalf of the disadvantaged, especially the working classes and, within that subdivision, children."

THIS EPISODE OF *DOCTOR WHO*, written by *The League of Gentlemen*'s Mark Gatiss, is set in Cardiff on Christmas Eve 1869, "when Dickens was very nearly dead," Simon points out. Indeed, the writer died less than six months later. What does Simon think Dickens was like in his final months?

"Well, he was very ill. He had been ill for some time. He was completely and utterly drained. He poured himself into his work, into his causes."

He was a workaholic, I suggest.

"Absolutely. Also, he was incredibly vigorous. He was energetic. I mean, he walked and walked and walked, miles and miles and miles... He'd walk from Newcastle to Sunderland in a night! Amazing. The body just began to give up. He particularly drained himself on his reading tours, which absolutely knocked him out, because of the intensity that he brought to them. He'd rehearse and rehearse and rehearse."

Mark Gatiss' story is set during one such reading tour, albeit a fictional one (Dickens didn't really visit Cardiff in 1869). "The tours absolutely wrecked his voice," Simon explains, "but he persisted on, partly to make money, it has to be said, partly because he needed his public. By the time this story, our story, starts, he was really just about to give up public readings altogether and withdraw from public life. He was tired. And he had gout. I mean, he was old beyond his years. He was 58 when he died, but he looked 70 or 80."

Simon, now 55, shows no signs of retiring. The acting profession, his services to which earned him a CBE in 1999, is one that he vows never to leave. "I'm not sure that I could, to be honest," he says. "I couldn't afford to leave. It's my life, it's my livelihood."

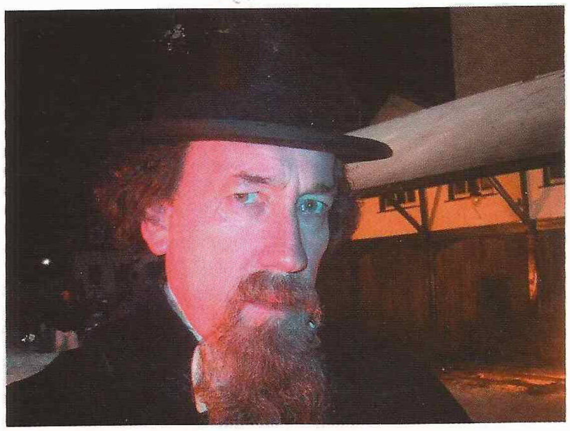
Although Simon was a critically-acclaimed stage actor well before making his movie début (a minor part in *Amadeus* in 1984, having played Mozart in the original production at the National Theatre), it's his movie work, such as *Four Weddings and a Funeral* (the 'funeral' was his) and *Shakespeare in Love*, that has brought him wider recognition. However, he laughs when I ask him if he entered the profession in search of fame. "No, I certainly didn't. No, it never even crossed my mind. Ha-ha! I was in love with acting. I didn't have any concept of fame."

The way into acting, Simon thought, was through university. He started a degree at Queen's University, Belfast, but abandoned it to train at the Drama Centre in north London. "I wasn't at all sure if I had any talent at all as an actor, so it was all experimental: I wanted to see how far I could get. I just wanted to work, that was the thing."

I wonder whether it bothers Simon that, he's so often referred to as ▶

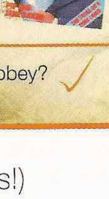
> "I loved the idea. I thought it was such an interesting notion to confront Dickens with Doctor Who!"

▼ *Dickens must reassess his basic assumptions when he visits Cardiff on Christmas Eve 1869!*



A Tale of Two Experts?

They're both connoisseurs of all things Dickens. But who knows the most: actor **Simon Callow** or writer **Mark Gatiss**? There's only one way to find out... "This is terrifying," laughs Simon. Mark doesn't even laugh. Ooh, it's just like *Mastermind*.

	SIMON CALLOW Self-confessed luvvie, critically acclaimed director, well-received biographer and all round good egg. And oh, what a lovely voice!	MARK GATISS Award-winning comedian, writer and Renaissance man. "And if people don't like that, they can kill themselves like Mum did."
Where, on 7 February 1812, was Charles Dickens born?	Portsmouth. ✓	Portsmouth. ✓
When Charles Dickens was 12 years old, his father was sent to prison. Why?	Well, it was a debtors jail. He was bankrupt. ✓	For debt. ✓
What is the title of Dickens' first novel (published 1836-7)?	*The Pickwick Papers*. ✓	*The Pickwick Papers*. ✓
Which of his characters was named after one of the boys who worked with the young Dickens in a blacking factory?	Fagin. ✓	Fagin from *Oliver Twist*. ✓
The very first screen adaptation of a Dickens novel was a silent version of *Oliver Twist*, in 1897. What was its title?	I don't know. That's very early, isn't it? I know that more films have been made from Dickens' novels than any other writer... ✗	Er – *Oliver Twist*? [No, it's *The Death of Nancy Sykes*.] ✗
The Old Curiosity Shop sent Dickens' readers into mourning when he killed off the heroine. What was her name?	Little Nell. ✓	Little Nell. ✓
Who once remarked that "one must have a heart of stone to read the death of Little Nell without laughing"?	Oscar Wilde. ✓	Oscar Wilde. ✓
How many ghosts appear to Scrooge in *A Christmas Carol*?	Mmm... three. No, four! It's four, isn't it? Hang on... three. ✗	Four. ✓
Who played Bob Cratchit in the 1992 movie, *The Muppet Christmas Carol*?	Ha-ha-ha! Pass. ✗	Kermit! ✓
Which of Dickens' novels, said to be his favourite, is semi-autobiographical?	*David Copperfield*. ✓	*David Copperfield*. ✓
Which 1970s rock band took its name from a character in *David Copperfield*?	Um – yes, er, I can't think. Oh, what was it? [Uriah Heep, **DWM** tells him.] Of course. Tsk! ✗	A Seventies rock band? Okay... Micawber? Murdstone? Oh God, I can't think. ✗
In which Dickens novel does an old merchant spontaneously combust?	Oh yes! What is it? Oh, I can't remember. It's one of the later ones, isn't it? He was so interested in spontaneous combustion. He thought it was going to happen to him. I can't remember! ✗	*Bleak House*. ✓ 
Which novel features the line, "Never mind the Sydney Carton heroics"?	*A Tale of Two Cities*? [Actually, it's a *Doctor Who* novel.] Oh please! How was I supposed to know that? Ha-ha-ha!! ✗	It's Pip and Jane Baker, isn't it? Is it *The Ultimate Foe*? ✓
Where is Dickens buried?	He's buried in Gad's Hill, I think, isn't he? [No, that's where he died.] ✗	Against his wishes, Westminster Abbey? ✓
The Final Scores	7 (Hard Times!)	12 (Great Expectations!)

▲ *Simon Callow knows something you don't know... ...but you'll find out in April!*

> "The character of Doctor Who changes according to the actor who plays him. He's like Hamlet!"

◀ 'homosexual actor Simon Callow'. You don't get, for example, the star of *Doctor Who* described as 'heterosexual actor Christopher Eccleston'...

"Hah! Is he really?" Simon booms, lapsing into the parlance of a scandalmonger. "It is widely rumoured that he is indeed a heterosexual! Ha-ha!"

More seriously, Simon admits, "it has been quite useful, I think, in terms of the acceptability of homosexuals. I'd scarcely say that it was a single-handed thing, but I think I was actually the first actor to be known as gay voluntarily."

In an interview with *The Independent* in 2000, he described the death of his homosexual character Gareth in *Four Weddings* as "one of the most useful events in the evolution of people's attitudes to homosexuality." Simon's own coming out in public could, I suggest, be seen as just as useful.

"Well, yes," he considers, "I preceded people like Ian McKellen and Tony Sher. I hope I encouraged them to come out."

Simon came out in his 1984 book *Being An Actor*. "That was where I was finally able... where I was *allowed* to come out, because journalists would never repeat it. I was really keen to do it: whenever journalists interviewed me, I would always tell them that I was gay, but they wouldn't publish it, because the British press doesn't like to be told things; they like to find them out. They like to expose you. To them, it was a non-story."

It was a braver thing to do then than it would be today, wasn't it?

"Other people were trying to protect me from it all the time," Simon says, "press officers and so on." He rolls his eyes. "'It'll be the end of your career,' they said. And I said that it's bound to come out somehow or other, so I'd rather it came out on my terms."

ON TOP OF HIS OWN MEMOIRS, Simon has penned well-received books on Charles Laughton and Orson Welles. He is currently writing a second volume on Welles, hence the laptop humming away on the coffee table in his trailer. "I'm not Jeffrey Archer," he sighs, "or even Stephen Fry! I mean, Stephen's novels are... something else, you know? But the kind of books that I write, they have respectable sales, certainly, but not by any means in blockbusting terms. It really doesn't make enough money."

▼ *How do Sneed (Alan David) and Gwyneth (Eve Myles) become involved with Charles Dickens?*

How's the latest tome on Welles coming along?

"It's going very well. It'll come out in September 2005, assuming I finish it."

It must be quite a blessing, then, to be in your trailer in between scenes: a good opportunity to get some work done?

"That," he smiles, "is why I beat off interviews. You've been uniquely honoured."

It has, indeed, been an honour. "I'm awfully sorry," he says as our interview draws to a close, "that I don't know more about *Doctor Who*." And then he remembers: "Oh, but you should mention that, when they were making the Paul McGann film, my name was put forward to play Doctor Who."

Indeed, he was not formally auditioned ("I don't think they audition for parts like that," he supposes), but the producer of the 1996 made-for-TV movie, Philip Segal, did contact Simon's agent to sound him out. Would Simon have done it had a firm offer been made?

"I'd have loved to, yeah. I would love to have done it. What's very strange," continues Simon, slowly, "is that the Doctor changes according to the actor who plays him. I was saying to Christopher yesterday, it's like Hamlet: whoever plays the part makes the part in their own image. There've been many different images, haven't there?" He ponders this, with a frown. "It's curious, isn't it? I wasn't quite sure what the principal behind it was: what makes the spirit, the whatever it is, the intelligence that is Doctor Who, what makes him take the human body form?"

He stares at me expectantly. "Um," I say, "um, it's less expensive, perhaps, to realise a humanoid than a many-tentacled alien creation?"

My suggestion provokes the famed Callow belly-laugh, but the man himself seems unconvinced. "I think there should be an episode at least in which we see Doctor Who in non-human form," he persists, shaking my hand.

There's often talk of regenerating the Doctor into a woman, I inform Simon, stepping back into the cold Swansea night. When I add, "But I'm not saying that *that's* a non-human form," another torrent of laughter follows.

"Ha-ha-ha-ha! Miriam Margolyes," he calls after me, "she'd be wonderful. That's who I think should do it." His chuckle echoes through the darkness. And then, for all of Swansea to hear, Simon bellows: "It's about time we had a woman, isn't it? Ha-ha!" ■

The Unquiet Dead airs on BBC One in April.

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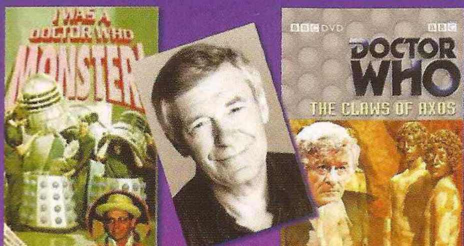
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BBC DVD
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Starring JON PERTWEE

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Doctor Who author Lance Parkin, will be signing copies of his new Eighth Doctor novel, The Gallifrey Chronicles available in-store between 12-00 and 15.00.

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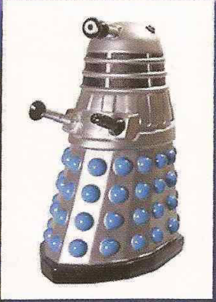

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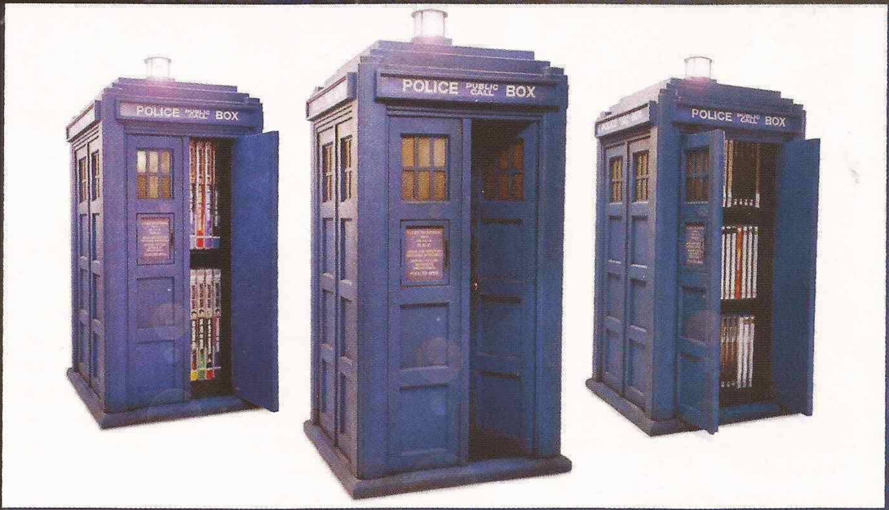
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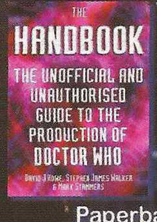
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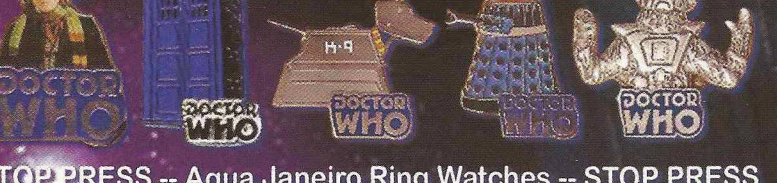
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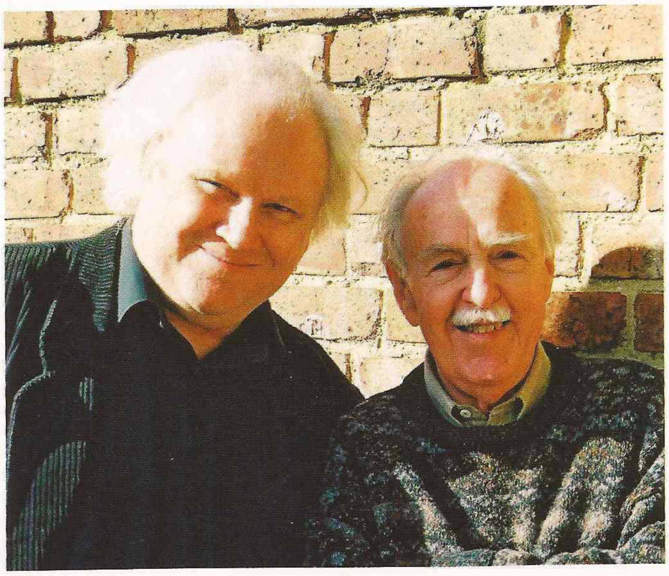
CD

COLIN BAKER IS
DOCTOR WHO
CATCH-1782
BIG
WITH BONNIE LANGFORD AS MEL

AUDIO DRAMA Big Finish
RELEASED April 2005
FEATURING The Sixth Doctor and Mel
SETTING Rural Berkshire, England: 2003 and the 1780s
STARRING Colin Baker, Bonnie Langford, Derek Benfield, Keith Drinkel, Jillie Meers, Michael Chance, Ian Fairbairn, Rhiannon Meades
DIRECTOR Gary Russell

When Mel's uncle, John Hallam, invites her to a ceremony at the scientific foundation where he lives, the Doctor decides they should attend. However, even Berkshire may conceal a kink in time. As a prototype time capsule is oddly duplicated, Mel becomes trapped, far from the twenty-first century... How will the Hallams' history, which John has researched, rebound on his niece? Reports of an 18th-century ghost mean that meeting your ancestors in a 'haunted house' can, inevitably, be fraught with danger...



Catch-1782

Written by ALISON LAWSON | Preview by MARK WYMAN

***CATCH-1782*, ALISON LAWSON'S** début drama, is set around a building with spooky similarities to her current workplace. "It's a research foundation," the writer says, and although not a scientific one, "it did recently celebrate an anniversary and bury a time capsule." That very event kick-starts the temporal anomaly here. "Our capsule was a publicity stunt; it seemed so odd as to be fictional. Since the building is said to be haunted, I thought, 'This has to be good enough to develop into a story...'

"I've only written short stories – and rejected proposals! – for Big Finish before," she explains, "but doing this has been fantastic! After my first short story, Gary Russell surprisingly asked whether I'd ever thought of writing audios. He then burst my bubble by saying that they needed more female writers... I've mostly worked on the editorial side of publishing, so I spend all my time with words – they've always obsessed me. As a child I spent all my money on books, not sweets – and kept a diary of 1000 or more words daily. I just loved writing anything! Being an editor myself, I didn't feel put upon by Gary's revisions. You need a fresh eye to point out problems and Gary made some crucial suggestions. I thought I'd be upset at having to make changes, but reading them, I thought 'He's absolutely right'." Lawson was familiar with "that environment of friendly criticism" from supervising dissertations, while working as a lecturer.

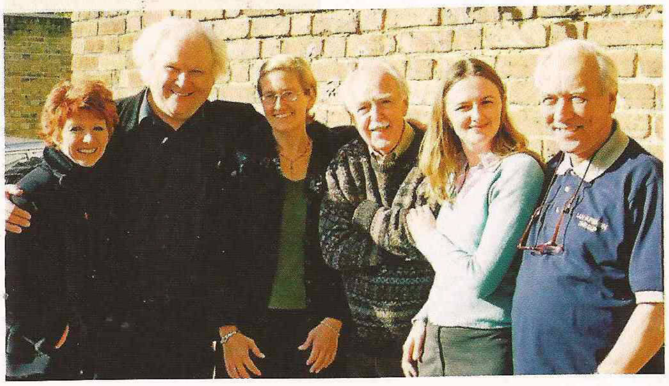
> "It was interesting to take Mel, normally quite a strong person, and make her powerless..."

So, a female writer makes a female companion her story's focus... "That came in pretty early. The Big Finish range has shown that the Sixth Doctor offered more than we saw on screen; I wanted to write for Mel as she also had a bad write-up initially." Indeed, although never the most popular of companions on television, Mel has had something of a resurgence on audio. "Having heard her today, Bonnie Langford's just brilliant," Lawson agrees. "I wanted her to do something meatier; as Mel's a 'real' person, we empathise with her more than with the Doctor. I think female companions are often disregarded, as if they're no more than ciphers. Yet they're usually strong women who took a deliberate decision to leave their cosy home, abandoning their life on Earth to travel through space and time with a stranger. They cope with the most frightening situations; they don't stay in their bedrooms, saying 'Doctor, deal with it on your own!' How many of us would attempt to face monsters or save lives that way?"

"In this story", Lawson explains, "Mel has someone caring for her, but in a misguided way. It was interesting to take quite a strong person and make her powerless." As to the genre: this was never a straightforward ghost story... "Originally it was called *Time Sprite*, and centred around a mischievous character, messing about with time." For instance, the Sprite originally took Mel back to the past. "Gary said 'I really like this story, but we don't need this Time Sprite character...' He was, again, spot-on – it became a more compact, tighter story without it."

Bonnie Langford sums up the story thus: "It's about a person from Mel's family history – a missing link who came and went without trace – but it's spiritual too." Meanwhile, she herself has had haunting experiences... "Yes, I've witnessed two famous ghosts in (the Theatre Royal) Drury Lane. You only realise what they were retrospectively. I was rehearsing on stage, with the upper circle boxes packed full of lighting equipment. When I glanced up, there, for a moment, was an important-looking person – then the box was full of equipment again. It was the ghost of (18th-Century actor) David Garrick," Langford asserts, adding, "I was comforted by that, he's said to be extremely good luck!"

As the focus of *Catch-1782*, Langford reflects that "This story does feel more feminine – the atmosphere's calmer, we're not killing things or chasing robots. It's more about the emotional side of being trapped..." ■



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The Claws of Axos

Starring JON PERTWEE | Preview by DAVID DARLINGTON

"MANY OF US WHO ARE involved in the restoration of *Doctor Who* stories for DVD do it out of love for the show," says Ralph Montagu, content producer on *The Claws of Axos*. "But this story has also benefitted from the specialist research of some BBC engineers – Jim Easterbrook and James Insell – who have put in a huge amount of time into the RSC technology." RSC? That would be 'Reverse Standards Conversion', the process by which instalments of *Doctor Who* which have hitherto only survived as 525-line conversions for the American market can now be rendered back to something resembling their original pristine state. "This RSC project, of which *Claws* is the first application," Montagu reveals, "is something I have been pushing since I initiated the research into the process over ten years ago. I was determined to see an application of that technology through onto an actual restoration project – so once *The Claws of Axos* was identified as our first such RSC project, I took on the 'project management' role."

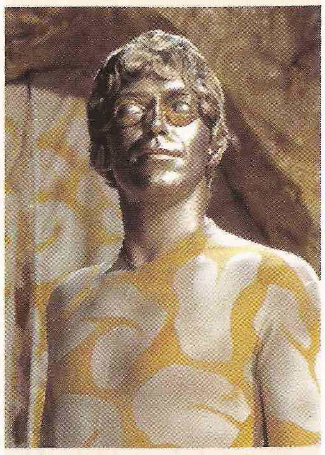
"RSC is a groundbreaking process," continues documentary producer John Kelly, "and it really needed some kind of explanation on the disc. On the documentary, it was difficult to hit the right level – I was determined not to talk down the viewer, but how much can you assume the viewer will already know? Interestingly, this documentary got the broadest range of reaction when presented to the rest of the team. Some felt it was too technical, others that it needed more detail – and others felt it was about right! It will be interesting to see what Joe Public makes of it." And that's only one of two documentaries Kelly has contributed to this disc – four-time director Michael Ferguson is interviewed in-depth about his work on the story, as well. "Michael was, in my opinion, one of the best *Doctor Who* directors of the time," asserts Kelly. "He's got a great visual eye, and manages to keep up good pace in all the stories he worked on – *The Seeds of Death* is visually outstanding for its time and constraints. Paul Vanezis and I interviewed him, and recorded much more footage than eventually appeared, covering all his work on the series. The additional material will, I'm sure, appear on forthcoming releases..."

> "It was always the intention to use the behind-the-scenes footage with Roger Delgado..."

Perhaps the second 'unique selling point' of *The Claws of Axos* – just behind its new-found, cleaned-up, converted status – is that a complete video recording session for the story still exists in the BBC archive, and that it is the earliest story about which that can be said. "I've always found studio recordings interesting," reveals Richard Bignell, who developed the presentation of the studio footage for this DVD, "so I thought it would be educational to show how studio recordings actually took place, who the various people involved were, the technical problems that can cause scenes to have to be reshot or abandoned entirely, and so on. It was always the intention that the feature would include all the material featuring the original Master, Roger Delgado, as this is one of the few occasions where behind-the-scenes material exists of the man at work. A number of deleted scenes have also been included, and there are a couple of fuller location sequences in the package, such as Pigbin Josh on the rubbish tip – which is about three times longer than the scene as transmitted – and Yates and Benton finding Josh's desiccated body, which shows the full collapse of the dummy's face rather than the whiteout that was applied to the footage during editing."

"The picture quality on Episodes Two and Three – the 'converted' episodes," concludes Montagu, "is, I think, as good as we'll ever get it. It's a lot better than what people saw on the VHS! There's currently an ongoing project to re-convert all BBC material – not just *Doctor Who*, but everything – that currently only exists in 525-line 'American' format, but which was originated in 625-line. What that will mean is that we will, in future, be able to pick up any affected *Doctor Who* story and do something close to a 'normal' restoration..." ■

DVD



DVD BBC Video
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- Audio commentary by producer Barry Letts and stars Katy Manning and Richard Franklin
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- Documentary – Directing Who: Michael Ferguson on *The Claws of Axos*
- Documentary – Reverse Standards Conversion: The Axon Legacy
- Documentary – Now and Then: The locations of *The Claws of Axos*
- Deleted scenes
- Production Notes (on both main feature and studio footage)
- Photo Gallery

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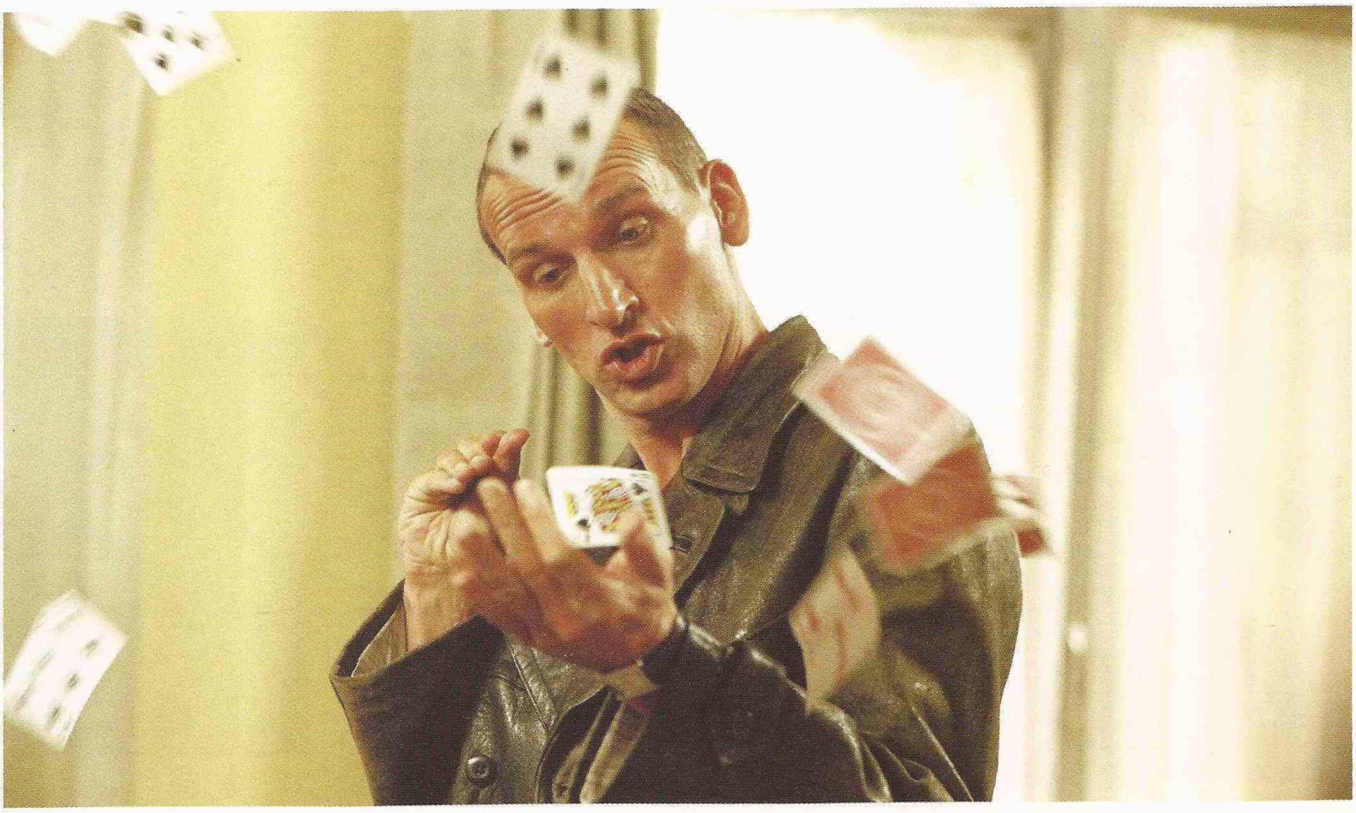


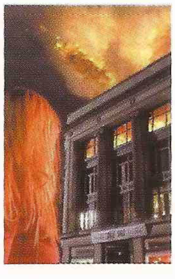
ROSE

Series 1, Episode 1 | **WRITER** Russell T Davies | **DIRECTOR** Keith Boak
BROADCAST Saturday 26 March 2005, 19.00, BBC One

WE'VE BEEN HERE BEFORE. *DOCTOR WHO* OFF THE SCREEN for many years, no prospect of a new series, a gradual loss of hope that it will ever come back – and then suddenly a new show is announced, a new chance for the series. The excitement is almost too much to bear, and so is the fear: that the new producer will get it wrong, that the show's new lease of life will be all too short-lived, that it simply won't be very good. Sadly, last time many of those fears proved to be all-too-accurate.

So what about this time? No one can predict the future, of course, but we can lay some odds – and the odds are, Russell T Davies' new iteration of our much loved series is going to be a huge hit. Amazingly, he seems to have got pretty much everything that matters right. Which isn't to say that all fans are going to love it: this show isn't aimed solely at those of us who get excited over the 'proper' sound of the sonic screwdriver. It's aimed at a new audience, a young audience, and that's exactly as it should be. Not that the new series is designed to alienate fans, but this is the most approachable and inclusive the show has been for a very long time, long before it was first cancelled, in fact. More than anything else, it's a tremendous amount of fun, the kind of family-friendly, escapist entertainment that's been missing from our Saturday evening television for far too many years.

The first question anyone's likely to ask, of course, is about the Doctor. He's the heart of the show, and if you get him wrong you might be making a decent TV series, but you won't be making *Doctor Who*. Thank goodness, then, that Christopher Eccleston has so spectacularly nailed it. It took me a little while to realise this, to appreciate that his manic, slightly erratic performance was deliberate, until the lovely little moment when the Doctor admires himself in the mirror and we realise that he's only very recently regenerated. By the end, after a wonderful speech summarising everything that the Doctor is, Eccleston has made the role his own. He's not like anyone who's gone before; more hectic, more jittery, definitely more Northern – but he *is* the Doctor. Costume-wise, I feared the Time Lord's casual new look might make the Doctor seem a little too human, but with Eccleston's twitchy, not-entirely-comfortable-in-his-own-skin performance, all such fears are dispelled.



▲ *Rose finds herself suddenly and spectacularly unemployed...*

This first episode isn't really his story, though. It's no accident it's called *Rose* and it was a brave decision to focus things so heavily on the companion rather than the Doctor. But it pays off brilliantly, drawing us – and particularly new viewers – into the Doctor's crazy world one baby step at a time.

This is a far cry from the last time *Doctor Who* was resurrected for television. Whereas the 1996 TV Movie opened with a monologue from the Doctor, chucking a bewildering array of information at the audience, *Rose* is the story of a nineteen-year-old shop girl, and we only subsequently encounter the Doctor through her eyes. The break-neck speed montage of Rose going through her daily routine might seem unusual for *Doctor Who*, but it sends out a very clear message that this is a television series made for a 2005 audience, and we shouldn't expect *Doctor Who* to be exactly the same show as it was in 1963, 1989, 1996, or any year in-between. By the time we can pause for breath, Rose has been attacked by shop window dummies, met a strange man called the Doctor, escaped with her life in a service lift, and seen her shop destroyed – and we're only five minutes in.

Billie Piper is a revelation as Rose. She's intelligent, fun, funny and above all warm, an ideal counterbalance for the Doctor's otherworldly oddness. Her role is a perfect evolution of the screaming, ankle-twisting companions of old. She's vulnerable – put her in danger and the audience are on the edge of their seats – but she's strong and competent as well. It's clear that she'll be rescuing the Doctor quite as often as he rescues her, and quite right too. The chemistry between them is instant and appealing. These are two people who seem meant for each other, and in whose company I for one am more than happy to spend my next dozen Saturdays.

> "Eccleston has nailed it spectacularly. He's hectic, jittery, and unlike any of his predecessors – but he *is* the Doctor..."

The story itself was undeniably slight and the end somewhat perfunctory; the convenient tube of anti-plastic simply just switched the plot off rather than actually resolving it. But with so much set-up to

▲ *The Autons take over Rose's workplace. Or they would if they could get the door open...*

be done, it's hard to see how the episode could have been any more complex. Okay, so we don't learn how the Doctor knew about the alien presence on Earth, or how he knows they want to destroy the human race. We aren't told where the Doctor comes from, or why he seems to be fighting a one-man crusade to save Earth ("Well, who else is there?" he asks Rose, rhetorically). But in a way all this mystery is appropriate, and perhaps not since the very first episode in 1963 has the series' title been so apt.

And anyway, who cares when the Autons are back: proper monsters being properly menacing. The decision to re-introduce them was inspired – the bad guys from 1970's *Spearhead from Space* are one of the few 'old' monsters that still pack the same punch today. If there is *one* quibble with the narrative, it's that the show has sacrificed suspense in favour of action. This is no doubt due in part to the new, shorter format, but even in 45 minutes there's time for a little atmospheric scene-setting. Shop dummies which attack you are frightening, but shop dummies standing around silently *not* attacking you, while you bite your nails wondering when they will, are even scarier. *Doctor Who*'s always been an SF show, but it's got its roots in horror too, and the good horror writer knows that build-up is as important as pay-off. From a sneak preview of future episodes, it looks like some of the other stories have used this to creepy advantage. I certainly hope so.

LACK OF SUSPENSE ASIDE, THE AUTONS WERE STUNNING, every bit as scary as they were back in the 1970s and considerably more convincing. There were plenty of them, too, and I certainly got a thrill seeing them walking around what appeared to be real-life London streets (even if they were probably filmed in Cardiff). Overall, the sense of scale of the new show is tremendous: the Autons really did feel as if they were menacing the whole city, not just the small studio set of yore. And talking of breaking out of cramped studio confines, the breathtaking new interior of the TARDIS seemed to fall somewhere between the TV series and the TV Movie versions, but was if anything better than either. In fact, all the physical effects were superb. The CGI, on the other hand, was a little more patchy, its reach occasionally exceeding its grasp. The explosion in the department store looked terrific, for example, but the final CGI shot of the anti-plastic falling into the Nestene creature elicited a wince, the shot looking so cartoonish you half-expected it to land with a puff of dust like Wile E Coyote. Still, *Doctor Who* wouldn't be *Doctor Who* without the occasional dodgy effect, and none of this detracted from the overall sense of scale and spectacle.

Apart from the Autons themselves, Davies appears to have made the very wise decision to eschew excessive continuity – no references to Gallifrey, or regeneration here. Newcomers to the show won't have felt excluded, as if they needed to devote the next year of their life to catching up with everything they'd missed. But there were definitely moments to give a fan a *frisson* of excitement – the Doctor's conversation with the Nestene Consciousness about a mysterious war left me desperately wanting to find out more – and just one missed opportunity: when Rose was shown pictures of the Doctor throughout history, there was no reason a few photos of past Doctors couldn't have been dropped in along with those of Eccleston. To add to the disappointment, the 'photos' were so poorly faked that it's no wonder Rose thought conspiracy-freak Clive (who runs a website called 'Doctor Who?' – well, they had to get it in there somewhere) was a fruitcake. It's intriguing that Clive, the one character who could have been played just for laughs, was actually played dead straight. Mark Benton could easily have given us a jokey parody of a *Doctor Who* fan, but in fact Clive was extremely sympathetic, and I'm sure I can't have been the only one who felt a twinge of regret when he was killed off.

▼ *"Time Lord!" The Doctor faces the CGI might of the Nestene Consciousness.*

▼ *Mickey (Noel Clarke) and Rose (Billie Piper) snatching a few moments together in their lunch break. Let's hope they made the most of the peace and quiet...*

The opening montage excluded (economically telling us far more about Rose than any dialogue could have managed in the same amount of time); the editing was at times a little too MTV frenetic, seldom lingering on a scene quite long enough. No doubt this had something to do with its being a first episode, with a lot of exposition and set-up to squeeze into a short space of time. But it sometimes gave the impression of a lack of confidence in the material, like a magician's sleight-of-hand trying to distract from plot weaknesses. But the weaknesses weren't there, and the good scenes – the Doctor's description of himself to Rose; Rose haranguing the Doctor over his attitude to Mickey – were well worth lingering over for longer. Hopefully later episodes will be able to slow down a little.

There were also two big departures from the show's traditions, but very welcome ones: the massive amount of comedy – absent since the Douglas Adams days – and the insights into Rose's home life. There were many genuinely laugh-out-loud funny moments (the Doctor's encounter with Jackie in her bedroom; the plastic arm attacking; the Doctor's inability to see the huge wheel right in front of his nose...) and yet the comedy managed to never detract from the drama. It's hard to think of many writers other than Davies who could so successfully have balanced these two elements of the show. It's also hard to think of another writer who would have considered bringing in such potentially soapy elements as Rose's mother and boyfriend, and carried them off so flawlessly. Camile Coduri's wonderful performance as Rose's mum certainly helps – both comic relief and genuine emotional anchor – while Noel Clarke plays Mickey as just the sort of lovable but hapless loser that Rose needs the Doctor to rescue her from. Mickey fares less well as the episode plays out, however, and poor Clarke has nothing much to do in the Nestene lair scenes other than boggle at the monsters and whimper a bit. That said, we're promised more from Mickey later in the series, so the character may yet come into his own. It will be interesting to see how these domestic elements fit into future episodes, but here they served as a perfect complement to the action, giving us a reason why we should care what happens to these people.

ONE LINK TO THE PAST DOES REMAIN VERY FIRMLY INTACT: the theme music, which they've succeeded in updating without making it sound instantly dated. The incidental music is also very much in the tradition of the old show – a little bit ropey. It does help to keep the action pumping along, but we probably could have done with a bit less of it. Occasionally if felt as if it was trying too hard: every significant moment, every plot twist, in fact pretty much every single scene, was underlined by a piece of music telling viewers how to react to it. But again, the writing was strong enough not to need it.

So, it wasn't entirely perfect – what is? But Russell T Davies has taken the opportunity he's been given and done everyone who put their trust in him proud. The new series is everything fans hoped it could be, as well as the kind of show that newcomers will instantly warm to – a great introduction to one of television's greatest series. *Doctor Who* is back, and it *isn't* about time. It's about monsters invading Earth, and characters we want to get to know much better, and it's about the Doctor, just the way we remember him – rescuing the world and having *fun* while he does it.

REBECCA LEVENE

OFF THE SHELF

DVDs, BOOKS, CDs, TOYS:
THE WORLD OF **DOCTOR WHO** IN REVIEW.

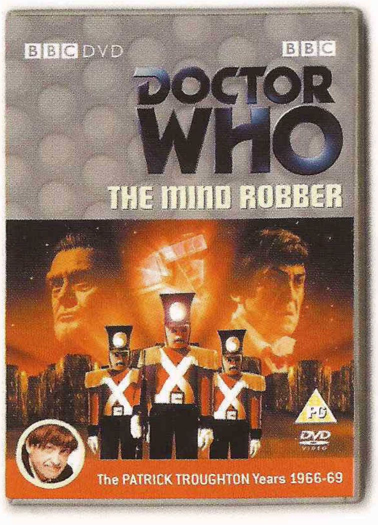
DOCTOR WHO
THE MIND ROBBER

DVD BBC Video | **BY** Peter Ling and Derrick Sherwin | **PRICE** £19.99 | **OUT** Available now
WWW bbcshop.com

GIANT CLOCKWORK SOLDIERS, famous fictional characters and mythical beasts… *The Mind Robber* features the kind of bizarre images that promises something strange and really special. It's certainly unusual, including some fine surrealist touches and well-handled moments such as the charge of the Unicorn and the memorable sequence of the TARDIS blowing apart in a black void. But with it being established early on that threats like the Minotaur and Medusa can be made to disappear by the Doctor, Jamie and Zoe closing their eyes and wishing them away, Peter Ling's script can also lack menace, and feel undramatic and repetitive. The fairytale sets don't help either, working against the story by making much of it look flimsy and thrown together.

As might be expected of a story being stretched from four parts to five, *The Mind Robber* starts with some long TARDIS scenes and by making the most of a tacked-on cliffhanger bequeathed by previous story *The Dominators*, that sees the TARDIS caught in the lava flow of a volcano before the ship's pulled out of reality into a white, featureless void. Although lovingly restored, the pin-sharp clarity of DVD Vid-Fire technology has made the scenes of Jamie and Zoe exploring the void less effective than they were on the story's first release on fuzzy VHS, the once horizon-less void now clearly a whited-out studio with a plainly visible floor and backdrop. It's probably also fair to say that the void's guardians, the White Robots, never disappear into the background as much as the production team would've liked, and that their *Out of the Unknown*-borrowed, clunky and B-movie-ish costumes are well below *Doctor Who*'s usual inventive standards. That said, Derrick Sherwin's 'filler' episode is easily the most compelling and genuinely odd of the five, with the strange, illusionary properties of the void inspiring director David Maloney to be a lot more *avant garde* than he is in the Land of Fiction instalments lateron.

> "*The Mind Robber* feels rather undramatic and repetitive..."



The down side of the episode, however, is in ignoring so much of Ling's style, it never completely feels like it's part of the same work. Consequently *The Mind Robber* that begins with Episode Two has the strange appearance of a story still missing its first part. The division isn't helped by none of the events of the previous episodes tying up or being referred to. Last seen draped over the TARDIS console as it spiralled into a cloud of smoke, the next time we see Zoe she's trapped in a giant jam jar, while Jamie, like the Doctor, is found exploring the Forest of Words.

Illustration
ROGER LANGRIDGE

The Mind Robber, of course, is the story where Jamie briefly gets a new face. With Hines off sick with chickenpox, Scots actor Hamish Wilson steps in as a facially reconfigured version, the young Highlander's features having been made into a puzzle that the Doctor gets badly wrong. Although a more dour figure than Hines's Jamie, Wilson equips himself well in an episode that, despite going to such lengths to include Jamie's character, doesn't really give him that much to do except climb one of the Forest's giant letters. With Hines back on board in Episode Three, the story continues to meander through the Land of Fiction's castles and labyrinths with the Doctor, Jamie and Zoe encountering a number of fictional and mythical characters that are fought and dispatched in a series of interchangeable set-pieces.

After one pleasingly odd episode in the white void and three largely shapeless instalments after it, *The Mind Robber* finally gets down to business at the end of Episode Four, revealing the Land of Fiction to be controlled by an enslaved adventure writer confusingly referred to as 'The Master'. Once Ling starts applying some structure to his script, the story begins to improve again – the scenes in the Master Control Room, for example, that hint at the Master's abduction and past, and the effective mind-battle sequence from deep in Episode Five where the Doctor and the Master imagine up the likes of D'Artagnon, Cyrano de Bergerac and Sir Lancelot to fight their duel for them. Despite this last-minute burst of energy, however, things still manage to end disappointingly, with the last few disjointed scenes of the Doctor and his friends huddled together in the black void, and the TARDIS reforming in space, suggesting that much of the story has been an *Oz*-like dream. Strangely slow, old-fashioned and feeling a bit direction-less in the middle, for a story featuring so much magic and fantasy, *The Mind Robber* displays only flashes of the invention it needs to make it work.

DVD EXTRAS

The Fact of Fiction: The Making of The Mind Robber is undoubtably the centrepiece of the disc's extras. Richard Molesworth's documentary has a lot to cover and is extremely thorough, talking to writers Peter Ling and Derrick Sherwin, director David Maloney, designer Evan Hercules and actors Frazer Hines, a self-critical Wendy Padbury, 'substitute Jamie' Hamish Wilson and Christopher Robbie – the last two being especially worthwhile finds, Wilson for his dry humour and Robbie whose fun at remembering his role as the Karkus has surely made him a must to contribute to any future release of *Revenge of the Cybermen*, in which he played the Cyber Leader.

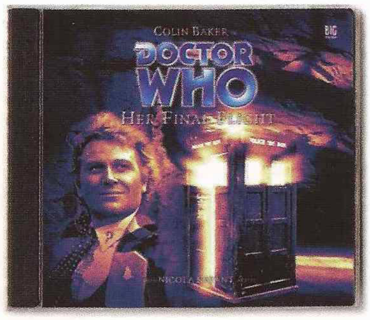
▼ *Brrr, the gruesome Medusa. Don't look her in the eye!*

Highlander is a spotlight on Jamie McCrimmon and the film and television career of Frazer Hines – the early, most interesting part tackling Hines's worries about fitting in with existing companions Ben and Polly, before settling down into a more routine overview of Jamie's stories.

Other features include the photo gallery, worth getting through to reach photographs of the Robots from their *Out of the Unknown* episode *The Prophet*, and the commentary, with Maloney, Hines and Padbury – an initially patchy example that livens up with the fresh eye and opinions of Hamish Wilson joining the team at the precise moment he does on screen and staying on, often serving to balance some of Maloney's own dissatisfaction with some of the story's visuals.

Finally, there's *Basil Brush: The Himalayas*, a pun-filled and sometimes gloriously innuendo-laden sketch featuring the original Basil, Mr Roy and a *Web of Fear*-style Yeti – a real gem for anyone unacceptably old enough to recall Basil as part of the same classic Saturday night line-up as *Doctor Who* itself.

VANESSA BISHOP



DOCTOR WHO
HER FINAL FLIGHT

AUDIO DRAMA Big Finish
BY Julian Shortman | **PRICE** Available only to Big Finish subscribers | **WWW** bigfinish.com

DROPPING THROUGH THE LETTERBOX

as a pleasant surprise comes a special CD only available to Big Finish subscribers. Even better, it's an increasingly rare chance to hear Colin Baker and Nicola Bryant together – the audios recently preferring instead to place Nicola's character Peri alongside new companion Erimem and the Fifth Doctor. Not that this is strictly a Sixth Doctor and Peri pairing, as is clear from fairly early on in the play.

After a pre-credits sequence that more or less blows the audio's only twist straight away, we're launched straight into one of those Doctor-on-his-own-in-the-TARDIS monologues that's only acceptable because of the innate, soliloquising theatricality of Colin Baker's Doctor. It seems that the TARDIS is the victim of an attempted time ram that forces the Ship down onto the barren planet Refiloe where the Doctor promptly falls off a mountain and knocks himself unconscious. When he comes round he's startled to discover that Peri, whom he last saw locked in a slow-motion embrace with King Yrcanos (in 1986's *The Trial of a Time Lord*), has nursed him back to health. Peri has also crash-landed, following an attempt to get back to Earth. Soon they have fallen foul of the local religious nut, Damus, and discovered that the TARDIS' outer shell has been fractured and is leaking deadly waves of time radiation that threaten to wipe out the hapless villagers. The Doctor must choose between the lives of the locals or the existence of the TARDIS.

Or must he? If the prologue hasn't made it obvious what's going on, then the frequent blackouts and switches to a mysterious assassin plotting the Doctor's demise should be familiar to anyone who's ever watched an episode of *Star Trek*. Author Julian Shortman compensates to an extent by making the central dilemma the destruction of the TARDIS at the Doctor's hands, but it's the obviousness of the central idea that's the play's weak point – a problem that's compounded by the paradoxical perversity of concealing the identity of the Doctor's would-be killer. At 75 minutes, this feels too long to sustain what is a well-travelled cliché.

> "The plot will be familiar to anyone who's ever seen *Star Trek*."

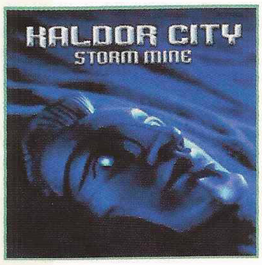
Given the thinness of the plot, the main pleasures of *Her Final Flight* lie with the characters. Colin Baker is in fine form, bellowing his lines with gusto and doing a panto dame voice when disguised as an elderly woman, while Nicola Bryant does a good job of putting across an older, careworn Peri. However, it's Conrad Westmaas, as the fanatical Damus, who seems to be having the most fun playing a bona fide loony instead of his usual character, the more restrained C'rizz. The whole thing is underpinned by Big Finish's usual high standard of sound design, with some particularly mellow choral music for the scenes set in Damus' temple.

Had the opening sequence been a bit more oblique, and the revelations saved until the climax, this could have been extremely effective. As it is, *Her Final Flight* is the equivalent of a DVD Easter Egg – an entertaining extra that is nice to have, but far from essential.

MATT MICHAEL

KALDOR CITY: STORM MINE

CD Magic Bullet Productions
PRICE £10.99



MAGIC BULLET'S SIXTH *KALDOR CITY* drama takes the series back to its *Doctor Who* inspiration, *The Robots of Death*. Set 18 months after the events of *Checkmate*, former terrorist Elska Blayes awakes on a Storm Mine, its crew of three – the Commander (Philip Madoc), Chief Mover (John Leeson), and Chief Fixer (Patricia Merrick) – the only survivors of another killing spree of the supposedly servile robots. Where Daniel O'Mahony's play differs from the original is in the suggestion that Blayes' experiences on the Storm Mine are a dream, although it's never made completely clear if it's hers or someone else's.

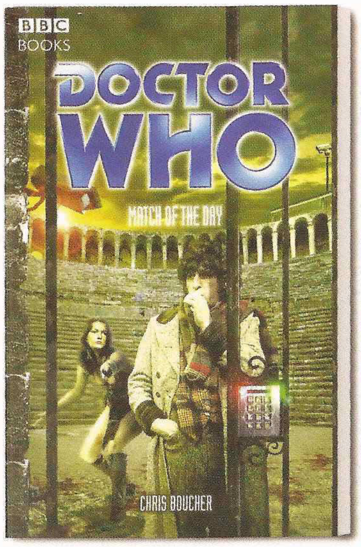
Although apparently killed in the last play, it's pleasing there's still room for Paul Darrow's twisted Iago, who lives on as a voice inside Blayes' head, sniping at her every thought and decision like a vengeful Jiminy Cricket. Madoc's Commander is markedly more genial than *Robots of Death*'s Uvanov, behaving like a cross between an old-fashioned ship's Captain and a Bond villain, inviting Blayes to dine at his table and charming her with his enigmatic conversation. John Leeson might have been expected to give a nervy, fussy performance along the lines of David Collings' Poul, but plays Chief Mover calm and stolid, convincingly covering he's company security and onto Blayes as a wanted terrorist right from the start.

Sadly, after a crisp start that builds some mystery around some inconsistencies in the Commander and Chief Mover's stories, and sees Blayes assigned the eloquent and attentive Voc 23, played by *Robots of Death*'s D84, Gregory De Polnay, *Storm Mine*'s dream motif finally gets the better of it, and despite multiple listenings to the last quarter, confusion still reigns over exactly what O'Mahony's play is all about.

After several plays dealing with feuds and Kaldor's political situation, it makes a welcome change to hear the robots' own particular blend of polite menace again – plus it's pleasing to hear De Polnay once more waxing lyrically in passages recalling the Laserson Probe/snowflake speech. Equally impressive is the sound recreation of the Storm Mine itself, with its distinctive keypad door-locks, and particularly the sequence of Blayes and the Commander stepping outside the ship into the howling winds of the Blind Heart Desert.

Although intense and claustrophobic, *Storm Mine* doesn't quite make its quota.

VANESSA BISHOP



DOCTOR WHO
MATCH OF THE DAY

NOVEL BBC Books | **BY** Chris Boucher
PRICE £5.99 | **OUT** Available now
WWW bbcshop.com

ANY NOVEL THAT BEGINS WITH THE words, "As the Mythmotor Repro dropped down off the elevated section onto the twelve-lane drag" is more like pulp sci-fi than anything else in BBC Books' recent repertoire. It's more incongruous because, unlike the recent *Synthespians™* or *The Indestructible Man*, *Match of the Day* is not a spoof: Boucher's writing is straight-down-the-line stuff, which only makes it seem all the more camp. Unsurprisingly, the whole thing feels more like *Blake's 7* than *Doctor Who*. One can well imagine Blake, in a flounce of scuffed leather, refusing to kill a crippled opponent.

When the Doctor and Leela arrive in a sacred arena, and Leela doesn't shoot dead an irate security guard, they are put on trial for 'unconsummated killing'. It soon becomes clear that this is a world where contract killing is the next best thing to a religion, and 'challengers' are treated like celebrities. Defending Leela in the Court of Attack, the Doctor meets Fanson, the incarcerated agent for a challenger called Keefer, and quickly gets caught up in a conspiracy that runs to the heart of the unconventional sport and even to the government of the planet.

POLICE PUBLIC CALL BOX

▼ *The Fourth Doctor and Leela arrive in a classic, erm, **Blake's 7** set-up.*

Successfully placing the TARDIS crew on the periphery of the story without excluding them from the action, *Match of the Day* is really the tale of a scheme to undermine the planet's society, and it centres on the character of Keefer. His troubles begin with *Bourne Identity*-style multiple assassination attempts, all poker-faced machismo, and events steadily worsen until he's lost his agent, left his home planet and ended up on one of the outer planets of the star system searching for the one who set him up. The final third, a *Kill Bill* extravaganza of dismembered Sumo wrestlers, is written with slavering relish.

That's equally true of most of Leela's scenes. Leela has appeared in every one of Boucher's *Who* scripts and books, and it's fair to say that he has a better understanding of what she's about than anyone else. The scenes in which she's trapped in a cell aboard an unpiloted spaceship, deducing how to free herself and get to the flight deck, are gripping. Throughout, there's a real sense that Boucher has got inside Leela's head, resulting in an authentic and compelling characterisation. There's another tense scene in which an undercover cop, escaping from a secure facility, desperately seeks to remove the contracting cuffs that bind her hands and feet before they cut off her limbs – her panicky belief is contrasted with Leela's cool reasoning, or Keefer's unthinking and lighting fast reactions.

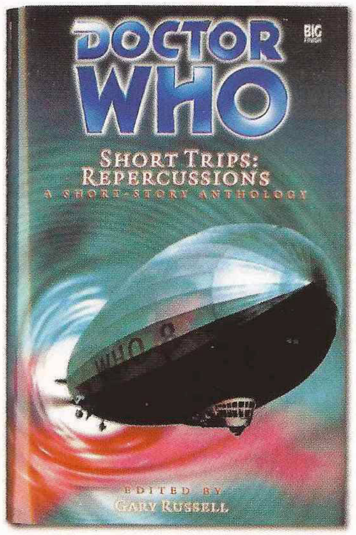
> "The whole thing seems more like *Blake's 7*..."

The Doctor fares less well. Boucher's characters tend to think and talk in lengthy monologues, and he has the Doctor repeatedly ponder over his actions, talking nonsense because he doesn't really know what to do next. All that is fair enough, but more oddly, he makes the Doctor set up a fight school and become a sort of Don King celebrity promoter without ever following through on this, and allowing the plot strand to more or less fizzle out. That's a criticism that can be applied to the novel as a whole. Boucher goes out of his way to create a well sketched-out society, and some interesting characters, before blowing it all in one of the weakest, blink-and-you'll-miss-it denouements of the novels, which undermines everything that's gone before with an insipid ending that lacks decent explanations. We're even denied the kind of grand showdown that the book seemed to be building to.

Similarly pointless is the book's unsubtle musings on the nature of truth. The Doctor continually ponders what might be technically true does not necessarily equal the truth, Fanson falls victim to an infallible lie detector (it fails), and elsewhere it's suggested that if you genuinely believe something to be true, then you behave according to that false assumption. But Boucher seems to be running on the spot with these trite observations. It's probably best to forget them and focus on where the book works well: in Boucher's love of creating dirty, lived-in worlds populated by crooks, assassins and convincingly bitter and depraved individuals.

Each of Boucher's novels has improved on his last, and *Match of the Day* continues this tradition. Bar the clunky prose, the disappointing non-ending, and some irritating unanswered questions, this is a decent page turner.

MATT MICHAEL



DOCTOR WHO

SHORT TRIPS: REPERCUSSIONS

SHORT STORY COLLECTION Big Finish
EDITED BY Gary Russell | **PRICE** £14.99
OUT Available now | **WWW** bigfinish.com

REPERCUSSIONS, IN ONE FORM OR another, have always been a central theme of *Doctor Who*, from early battles with Barbara and the Monk, intent on changing history, through stories such as *The Ark* and *The Face of Evil*, which revolve around the results of the Doctor's meddling, and more recent offerings like Big Finish's 'Charley arc'. *Repercussions* isn't even the first short story anthology to focus on the impact of the Doctor's time travelling. Virgin's *Decalog 3: Consequences* had a similar theme and approach. Where *Repercussions*, and the *Short Trips* collections in general, win out over the *Decalog*s is in the number and variety of the stories. This latest offering is no exception.

Gary Russell's linking story sees Charley on an airship (not the *R-101*, lucky for her) encountering various passengers and listening to their stories of encounters with the Doctor. In *The Time Lord's Story*, we learn of more dirty dealings on Gallifrey, uncovered by the Eighth Doctor, Romana and K9. It's entertaining enough, but as yet another example of Gallifreyan corruption – nothing that we haven't seen many times before. Equally tired is Trevor Baxendale's *Ghost's Story*, with the author penning a spook story for the Seventh Doctor that confuses more than it chills.

The Rag and Bone Man's Story, by Colin Brake, is more engaging, and written with such enthusiasm that it's impossible to dislike. Sadly, despite a well done Third Doctor and Jo, the same can't be said for Peter Anghelides' *The Seismologist's Story*, a tale of the Master's machinations in Greece which throws in a time loop and some impenetrable bafflegab. *The Dead Man's Story*, which features a man who thinks he's a ghost, is rather better, although it's questionable whether we need another story with Jeremy Fitzoliver. Ever.

The Inquisitor's Story focuses on the trusty SF standby: would you kill the child Hitler, and what would the repercussions be? *The Gangster's Story* is clichéd fun, while *The Bushranger's Story* is too floaty and self-absorbed to be very good. The next two stories (*Schoolboy* and *Juror*), both featuring the First Doctor, are highlights of the collection, particularly Trey Korte's skilfully chilling tale of a child's life ruined by the Doctor's interference.

The Farmer's and *Republican's* stories are both quite inoffensive and forgettable, which is more than can be said for *The Assassin's Story*. Big Finish is revealing the Fifth Doctor to be quite the 1980s Tory Boy – after condemning South Africa to apartheid in *Past Tense*, here he's saving Margaret Thatcher's life. *The Diplomat's Story*, featuring the Sixth Doctor and Evelyn, is rather boring, but the last two tales (*Steward* and *Tramp*) are both minor masterpieces that exploit the collection's theme to its fullest; the first an ethereal yarn of Eastern mysticism, and the second an earthy story of a suicidal tramp.

Like the best *Short Trips* collections, the linking theme is loose enough to allow quite a lot of variation in the tales, though it's fair to say that there are rather too many examples of the Doctor having to save time from collapse. Overall, though, another decent and readable anthology from Big Finish.

MATT MICHAEL

MYTH MAKERS (VARIOUS RELEASES)

DVD Reeltime Pictures
PRICE £15.99 each

BARRY NEWBERY Designer
MYTH
CAROLE ANN FORD Susan
MYTH MAKERS
DOCTOR WHO
NICHOLAS BRIGGS
DVD

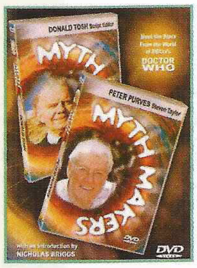
LIKE KRYNOIDS AND POLICEMEN, *Myth Makers* travel in pairs at the moment – two re-releases per disc and two discs almost every month. As interviewer Nick Briggs and producer Keith Barnfather often mention in their fun, if rambling, new introductions, this impressive schedule can be maintained through a catalogue of interviews and tribute profiles that has been running for over 20 years now.

Taking a selection that focuses on the stars and production staff of 1960s *Doctor Who*, the Carole Ann Ford/Barry Newbery volume illustrates the changes that have occurred to *Myth Makers*' style and presentation over the years. Recorded at the designer's home in 1999, Newbery's interview is a modest but slickly-edited affair packed with stunning photographs of his set designs that, now on DVD, can be paused and drooled over in a way that was impossible on the old VHS release.

Ford's *Myth Makers*, on the other hand, is an uneven patchwork of two interviews – the first, from 1985, filmed in the actress' garden, recorded in colour but bizarrely used in black and white, and complete with the odd scripted line that can make early *Myth Makers* appear a little unnatural; and the second, from 1996, recorded in a prop-filled studio as an 'update' and to bump the original's running time up from 30 minutes to a standard 50. Both interviews concentrate on Ford's dissatisfaction at how such an 'unearthly child' as Susan was watered down, but with the update making more of her *Five Doctors* appearance, including a battle she had with the production team to allow her to address the Doctor as 'Grandfather' and her role as what she calls "a gin-sodden old bitch" in the 1994 Sontaran spin-off drama *Shakedown*.

RAY CUSICK Designer
MYTH
JACQUELINE HILL Barbara
MYTH MAKERS
DOCTOR WHO
NICHOLAS BRIGGS
DVD

The Jacqueline Hill/Ray Cusick volume pairs a regular interview with the Dalek designer with, in Hill's case, the first of *Myth Makers*' tribute documentaries. Those featured remembering Jacqueline and her role as Barbara Wright include Carole Ann Ford, William Russell, Maureen O'Brien, Verity Lambert and Jacqueline's widower, film and TV director Alvin Rakoff. Released just three years after her death in 1993, this is a poignant film that, despite some upbeat stories to balance things out, is much more moving than the relatively light-hearted retrospectives offered in *Myth Makers*' Hartnell and Troughton tributes. ▶


DONALD TOSH Script Editor
PETER PURVES Steven Taylor
Meet the Stars From the World of BBC's DOCTOR WHO
MYTH MAKERS
with an introduction by NICHOLAS BRIGGS
DVD

◀ The Peter Purves/Donald Tosh disc features two very opinionated interviews. Recorded in 1999, Tosh's offers a fascinating insight into the series' third season, the former script editor pulling no punches over his opinion of Terry Nation's lazy attitude towards his *Daleks' Master Plan* scripts and John Lucarotti's unworkable first draft of *The Massacre*. Purves' interview, from 1995, sees him discussing his time as Steven Taylor in a chatty but rather negative way that, judging by last year's enthusiastic DVD commentary for *Day of Armageddon*, I doubt would be the same if recorded today. There's also an enjoyable section on Purves' stint as a *Blue Peter* presenter.

MICHAEL CRAZE Ben
ANNEKE WILLS Polly
Meet the Stars From the World of BBC's DOCTOR WHO
MYTH MAKERS
with an introduction by NICHOLAS BRIGGS
DVD

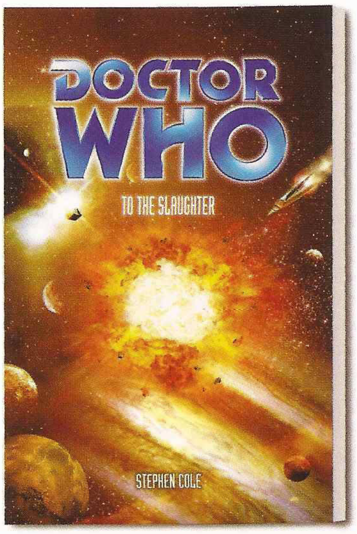
The last two volumes, pairing Michael Craze with Anneke Wills, and Deborah Watling with Victor Pemberton, are, with Anneke's aside, further patchworks of original interviews and studio updates. Craze's begins with footage from the 1986 original, with Nicholas Briggs interviewing Michael over the bar of his Norwich pub. The second interview, from 1996, tries hard but doesn't really get much more from the obviously very private actor. Shot on the Norfolk coast, Polly actress Anneke Wills' *Myth Makers* takes a completely different tone. From confessing that she fancied Patrick Troughton like mad and used all her womanly wiles to tempt him, to her pointing at a house she and ex-husband Michael Gough once owned, claiming, "That's where we experimented with psychedelic drugs," Wills' honesty can often raise eyebrows.

VICTOR PEMBERTON Writer
DEBORAH WATLING Victoria
Meet the Stars From the World of BBC's DOCTOR WHO
MYTH MAKERS
with an introduction by NICHOLAS BRIGGS
DVD

Watling's original interview comes from 1985, with one half recorded in a noisy convention hall, and the other, with the surreal look of a *Monty Python* sketch, sees Briggs and Watling sat in office chairs in the middle of a playing field. The 'update' is snatched on the set of Reeltime's 1995 Yeti spin-off drama, *Downtime*. Both suffer, though, from Watling's habit to recount practical jokes rather than to give opinions.

Pemberton's *Myth Makers* is much better, the original shot at the script editor's home in 1989 and the 'update' from 1996. The original has a jokey narrative that sees Briggs menaced by a seaweed creature which is repelled by fruit juice and Briggs' own dandruff. Unusually for *Myth Makers*, Pemberton's interview includes comments on other eras. An outspoken critic of 1980s *Doctor Who*, he also evens things up with some self-criticism. Speaking in the original interview that he thought his *Doctor Who* LP story *The Pescatons* would make a good book, the 'update' sees him shaking his head and saying, "No, it didn't."

VANESSA BISHOP



DOCTOR WHO

TO THE SLAUGHTER

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IT'S THE END OF AN ERA.

Although it's only the penultimate Eighth Doctor Adventure, *To the Slaughter* is the last novel to be published before the new series is broadcast. By the time you read this review, therefore, you'll have thrilled to the new adventures of the Ninth Doctor and Rose, and these books will be merely 'TV tie-in' addendums, rather than the main focus for fans of the series – as they sometimes were during the 1990s.

Given this, it's pleasing to see that Stephen Cole, who for a long time was the driving force behind the novels, doesn't pull his punches. Reading *To the Slaughter*, there's no sense that this is a moribund range in the process of winding down. Quite the opposite, in fact. Switching schizophrenically between board-room politics, modern-art mockery, space opera and broad slapstick, it's an uneven blend of genres that impresses and infuriates in equal measures.

Beginning with a deadly serious business meeting that descends into farce as the TARDIS crew crawls from under the conference table, the first part of the book misleads its readers into thinking that it is going to be a breezy comic strip complete with the kind of humorous similes and smart dialogue one's come to expect from Cole. After all, when Fitz has fallen in with a flamboyant artist called Aristotle Halcyon who is planning to demolish the moons of Jupiter to improve the Solar System's feng shui, while Trix and the Doctor are racing round the satellites before they get blown up, the material seems perfect for comedy. However, halfway through, the novel changes gear and become something darker and more dangerous, building to a climax that's a lot bloodier than expected, whilst trying to maintain the tongue-in-cheek excess of the earlier sections. The scene in which the TARDIS is, in shades of 1979's *City of Death*, unveiled as a modern art installation *par excellence* while, *28 Days Later*-fashion, hordes of rage-infected animals rampage through a crowd, is a perfect snapshot of the mix of styles Cole tries to employ.

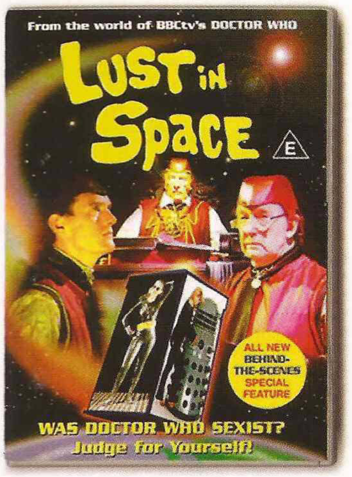
Although it touches on themes of reckless disregard for the environment and the short-sightedness of redevelopment, *To the Slaughter* doesn't seem to be about anything in particular – a point made clear by the author's afterword. As such, it's a peculiarly flimsy read that tries to compensate for the absence of a strong central storyline by throwing in as many twists as possible, and featuring some gratuitous cameos from popular monsters. It misses as often as it hits the mark, and is compromised by some torturous double- and triple-crosses late in the day, which tends to give the impression that everyone is conspiring against everyone else.

What saves the novel is Cole's fine grasp of character, which applies not only to the regulars, but the incidental cast too. Robert Falsh, the shark-like head of Falsh Industries, super-bitch Tinya and Fitz's latest squeeze Sook are all great fun. But Cole rightly places Fitz and Trix, and the Doctor, at the centre of the book. Trix gets all the fun bits to do, and is much more likeable than in recent appearances. Cole takes us back to basics with the character, reminding us of his Walter Mitty penchant for constructing false identities – a characteristic he shares with Trix – and recalling some of his past adventures. Frequent flashbacks to Mechta, from the lacklustre *Parallel 59*, and his experiences in *Interference* are likely to baffle any newer converts to the range, but there's a sense that Cole is trying to provide some closure to these experiences. The moment when the three travelling companions are reunited with a hug on the roof of the TARDIS is a genuinely touching scene.

> "Cole's fine grasp of character saves the novel."

Taken as a whole, *To the Slaughter* is a messier, less disciplined novel than Cole usually writes. It feels as though the author has become caught up in his fond farewell to the characters and range that he helped to create. Whether you like the book or not rather depends on whether you're willing to overlook its self-indulgency and enjoy one last night of fun with the Eighth Doctor and his friends.

MATT MICHAEL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HAILING FROM THE LATE 1990S WHEN semi-professional dramas and documentaries were at their height, and now re-released on DVD with a new 30-minute feature of out-takes, *Lust in Space* is a not-so-serious, partly dramatised production exploring the charge that *Doctor Who* was sexist. Spoofing *The Trial of a Time Lord*, *Lust in Space* opens in a dimly-lit courtroom on a giant spaceship where the Chief Prosecutor (Mark Strickson in Time Lord-ish gown and skull-cap) traces *Doctor Who* as the root source of sexism in the late twentieth century, condemning its treatment of the female companion role as 'wanton titillation'. From here a Defence is assigned (a rather under-rehearsed James Bree) and a Time Judge, (Nicholas Courtney), summoned to listen to the evidence. At first this comes in the form of interview clips from Reeltime's *Myth Makers* series before Courtney throws them out of court, demanding real witnesses and fresh material.

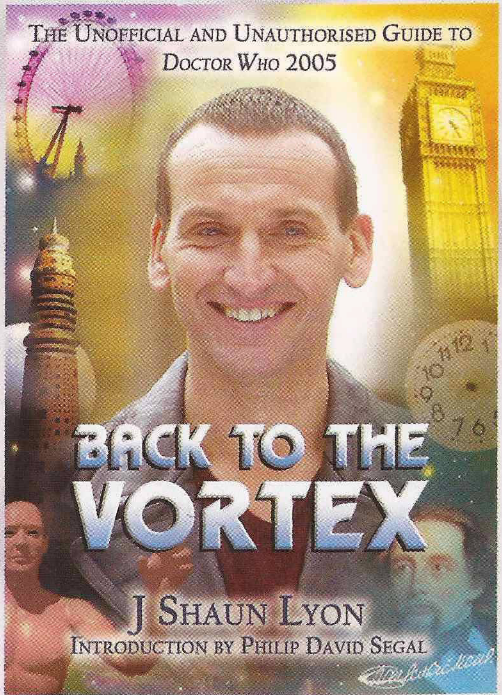
Thus the trial begins proper, with witnesses being cross-examined via a Space-Time link or, after being snatched from Earth by a *Five Doctors*-style spinning triangle, in the court itself. Jolly tongue-in-cheek satire it may be, but it quickly becomes clear Chief Prosecutor Strickson hasn't the right witnesses available to really support his case, (Janet Fielding perhaps? Or Nicola Bryant complaining about her leotards?) while those who do attend – Sophie Aldred, Katy Manning and Nicholas Courtney (in a bizarre sequence that has him appearing before himself) – all steadfastly refute the allegation.

The most worthwhile contributions come not from the court but from specially pre-recorded interviews with writer Terrance Dicks and producer John Nathan-Turner, played into the Chamber on the screen of the Space-Time link. While Nathan-Turner sets about justifying scenes like Nyssa dropping her skirt in *Terminus*, Dicks gets closest to tackling the 'sexist' question, before adding with a wry grin that any sexism on his part was 'entirely intentional'.

The best thing about *Lust in Space*, however, is its humour. Although the weird sub-plot of Aldred and Manning joining together with the cast of a 12-part, twenty-first century girls 'n' guns show, *Kiss My Kolashnikov*, doesn't quite work, there is a lot that does. Nathan-Turner being 'time-bubbled' by the court whilst taking a call about pantomime; Courtney's Judge being handed a viewing disc of *Doctor Who*'s entire run – "The *entire* series?" remarks Courtney before dropping the disc straight into his own pocket; and Aldred shown conducting a press interview where a dull fan waves a photo of Bonnie Langford at her, asking "Could you sign this please?"

VANESSA BISHOP ■

▼ *DWM, sexist? We wouldn't stoop to such levels. Er, here's a picture of Nicola Bryant in a bikini. Just because.*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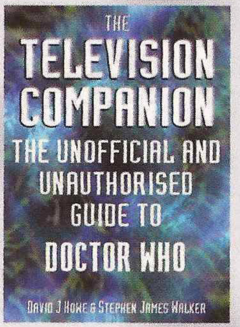
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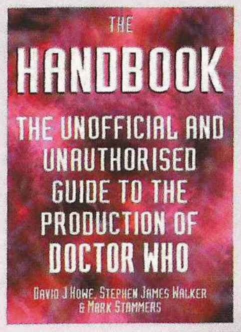
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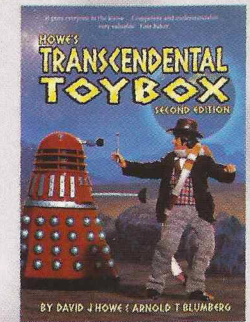
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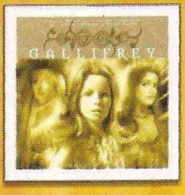

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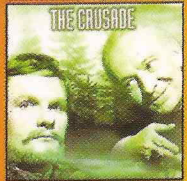
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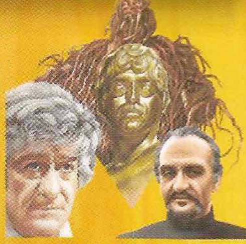

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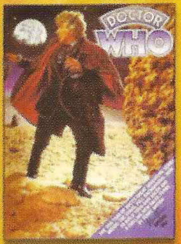

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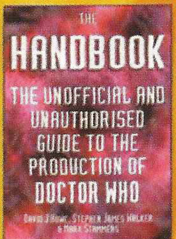
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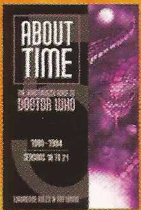
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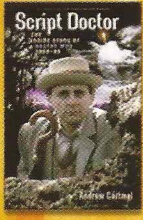
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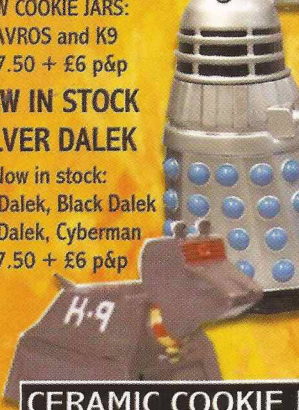

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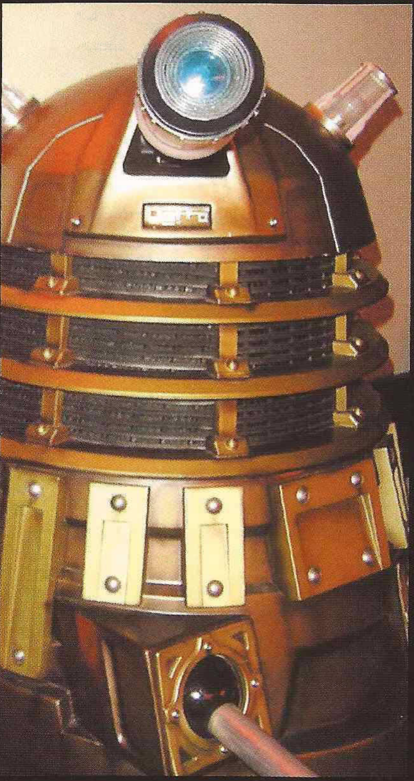
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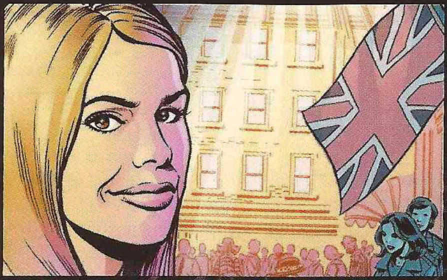

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EXECUTIVE PRODUCER **RUSSELL T DAVIES** TAKES US BEHIND THE SCENES OF THE NEW SERIES...

I DON'T KNOW IF I'M A CLOWN or a baby. One minute, I'm a clown, performing with a big, red smile, the next, I'm being ferried from place to place, interview to interview, like a gurgling blob in a BBC pram.

Yes, the hype has begun. And weirdly, for you, that places this column in the past tense. I always try to look forward on these lovely pages and anticipate what's happening in production, while holding back spoilers – did you notice that, did you? – but by the time you're reading this, you'll know better than me how it went. I'm old news! While you're post-hype. But I speak to the future. Were the reviews any good? Did anyone watch? Did Ant & Dec resurrect Emu to steal our thunder? Oh, I wonder.

But back here, back in time, the hype is ferocious. I know some people who refuse to do any interviews, ever, and I think those folk are wonderful and truly strong. I hate doing interviews – I've never listened or watched myself back; my boyfriend Sky Plusses them and threatens to play them whenever I'm getting chopsy. But the problem is, I can do them. I can shape-shift into whatever they want me to be; serious, funny, factual, controversial, whatever. Name the agenda, and I'll morph into that shape. In fact, I'm not a clown or a baby, I'm a whore, and many a broadcaster has booted me out into the night, to totter down a wet alley in my fishnets in search of the next punter. Except I don't get paid.

Part of the problem is that Chris and Billie are still in the white heat of filming, on set every day, all day – ooh, look, tomorrow, Friday 4 March, interior TARDIS all day, including 12/66, 'Jack mystified by something on the scanner', how exciting! – so muggins here has to go out and sell our wares. And no one wants me, they want the stars. Every time I walk through a door, I am clearly Not Chris And Billie. But it has to be done. (Well, does it? There's a debate. I've done this sort of thing before, huge hype, but resulting in zero viewing figures. Still, the argument goes, if just one interview results in another dozen people watching...)

Last week, it was *The Steve Wright Show* on Radio 2, a pre-record for March 10. He turns out to be lovely and funny and genuinely interested in what we're doing, but the whole show is built on adrenalin. The moment you walk in, they're clapping! Laughing! Questions! And I morph into that clapping laughing man! My answers! Sound! Like this! If they asked me to whistle on a unicycle, I would do it. As soon as I've finished, they've got Will Smith on the line, so it's boot, alley, fishnets. Off to *Front Row* on Radio 4. Instantly, I discard the exclamation marks. I am sober and respectful and summon an imaginary suit and tie. *Doctor Who* becomes a show of infinitely esoteric import, with a dense metatextual something. Then boot, alley, fishnets, and it's Gareth from *The Guardian*. I know him, thank God, so this is more relaxed. But that confuses the chameleon; am I friend or punter or salesman? How do I pitch this? Seriously, if I let my guard down, does the programme sound trivial? And he's brought a photographer, so I perform in a hotel corridor, using that photo face that I'd never use in real life. Then boot, alley, fishnets, and it's off to the BBC for a photo for the *Radio Times* supplement. This photographer's frighteningly brilliant, I think I'd take my shirt off if he asked (relax, cancel that flight, I didn't). At one point, I find myself being photographed lying on the floor surrounded by scripts. I'm the baby again, a baby on a rug.

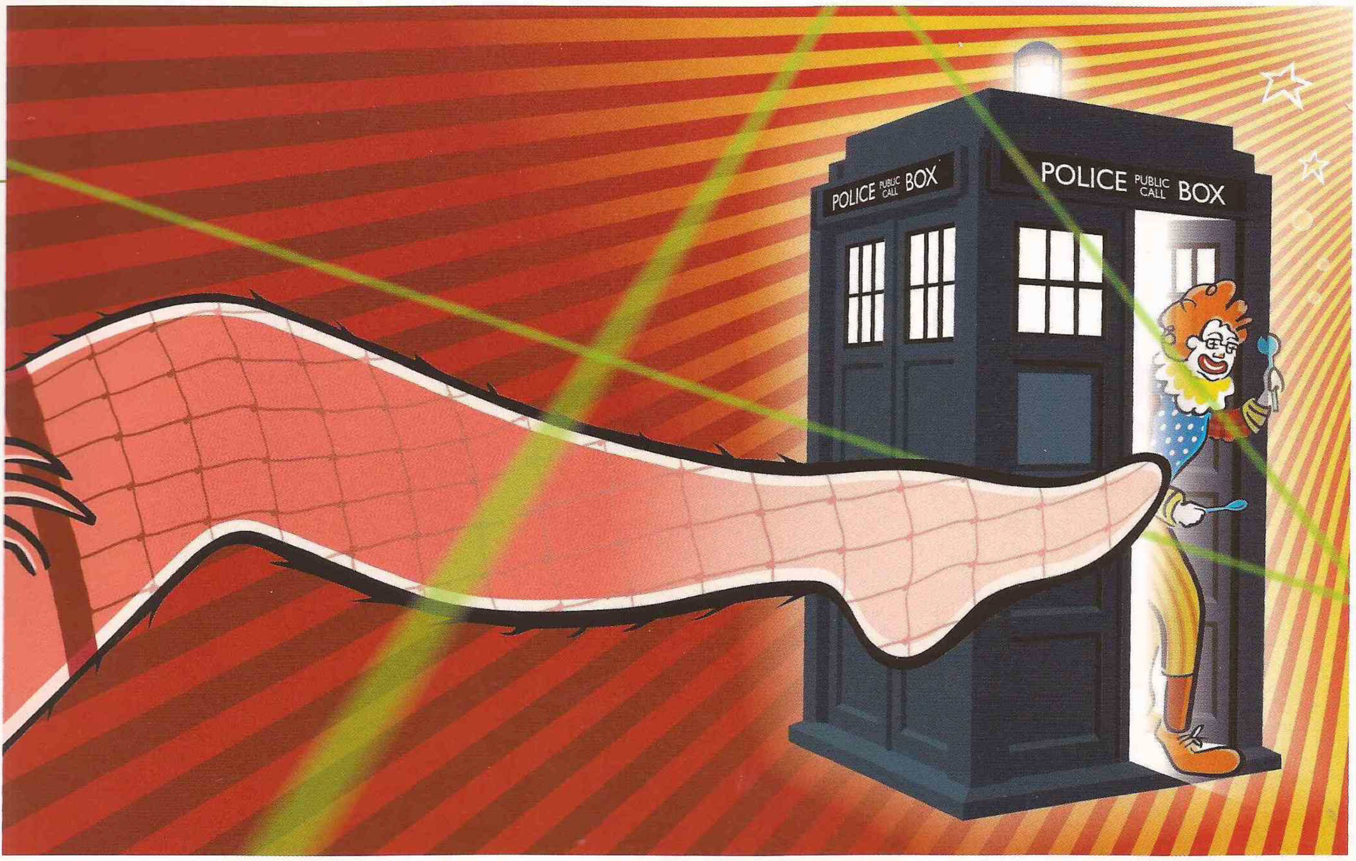
Then today, Thursday 3 March, it was phone interviews. Sitting at home all day, with scheduled calls every 40 minutes. Except they overlap and I don't even have time to make a cup of tea between calls. Oh, for a minion. It's a succession of the *Sunday Herald*, *Gay Times*, *Financial Times*, *TV Monthly*. (While halfway across Britain, in that lovely studio, it's 12/40, Observation Deck, 'The Doctor locates Rose.') With call after call, I find myself saying the same thing over and over again. "It's a brand new start!" If someone asked me, '"What's the time?", I'd say, "It's a brand new start!"

At least with phone interviews, I can do some work at the same time. The Mill, our Soho FX house, can beam test shots straight to our computers, so I Quicktime these while blabbing away. First designs for the Spike Room FX in Episode 7 – should the light be yellow or blue? Blue, I think, while yapping down the phone, "It's a new start brand!" And the first 50-second cut of the specially-shot BBC One trailers is beamed through. Oh, I love it. I've never had a specially-shot trailer before, I think it's so posh. Julie's on email, wondering if the shot of the coach and horses works, and I email back that I like it, while saying "Brand it's a start new!"

AT THE SAME TIME, EMAILS ARE flying about next week's press launch in Cardiff's Saint David's Hotel. Hooray, we're being promised Matt Lucas, Anthony Cotton and Bruno Langley. Though we'll probably end up with Peters and Lee, but there you go. Verity Lambert's had to cancel, and I'm gutted; *Doctor Who*'s very first producer – one of its creators, really. I wanted to carry her shoulder-high, which probably explains the cancellation. Oh, and a debate is raging: Daleks in the foyer, or not? I say yes. It's pointed out that Barnaby, inside the Dalek, would have to sit through the screening, then the interviews, then the drunkenness, and might die. I think this is a worthy sacrifice. Suffer for your art, man. And all of this goes on while the journalist from the *Financial Times* points out that time-travel stories only really gained currency with the invention of cinema. Which is fascinating: is that true? The hype stops, and we have a proper conversation. I become myself for a few minutes. Dear God, how did that happen?

Let me say again: I have it easy. To all these interviewers, I'm a production bod, and the talk is essentially factual. For the stars, for the faces on camera, it is a million times harder. Then, the knives glitter. Questions are much more personal, looking for weakness, for mistakes, for doubt, for spice, for that one accidental sentence which gives them an exclusive above and beyond any other interviewer. How many times do you read those stupid words, 'So-and-so seems nervous/reticent/anxious during our interview'? Well of course they did, it's an interview! There's nothing natural about it! Don't ever imagine that interviewers discover the real person, not ever.

But I'm forgetting last weekend! That was hype-o-rama. It was the BBC Worldwide Brighton Showcase, where



buyers from across the world descend upon that seaside town to see everything the BBC has to offer, and hopefully, to buy. Now, I completely agree with this sort of hype. We only make this programme to be seen, and if it can be seen in Switzerland and Italy and Japan, then hooray. And fair do's, Worldwide are pushing the boat out for *Doctor Who*, which the entire production team genuinely appreciates. It's nice to be so supported. There's an evening dinner for about 300 people, complete with outer-space napkins, waiters in *Doctor Who* t-shirts, sections of TARDIS interior flanking the fire exits, and brilliant table centrepieces, a little wooden TARDIS which lights up from the inside. We love them, we all want one. Julie Gardner steals ours and smuggles it out in her skirt (she switched the light off first).

AS I MENTIONED LAST MONTH, the highlight of the evening is a ten-minute scripted piece (written by muggins) in which the Steward from Episode 2 – played for one night only by a lovely, funny, hard-working actor called Andrew Clover – introduces a host of aliens on stage, as the entire dining hall is transported to the year Five Billion, with lights and sound FX and a lot of goodwill. (This happens after dinner, when people are drunk, which helps.) But I've been dreading the next bit. A Dalek invades the stage – Barnaby and Nick Briggs, bless 'em, they'll help with anything, and even Mike Tucker has come along to watch – and then a SWAT team burst through the doors, on the attack. The plan is this: the Dalek has one of those disco lasers built into its gun, it fires, SWAT men die, pyrotechnics explode all over the room, a pyro-curtain goes off, and everyone claps. And we've got the *Doctor Who* crew on hand, as if they aren't busy enough, to help mount this beast – Arwel from design, Lucinda with her alien costumes, and Helen Raynor, our Script Editor, in charge of directing rehearsals, along with lovely Daniel from Worldwide. Except as the afternoon drags on, the concept of rehearsals disappears. Problems with sound, with light, with extras, until the two planned runthroughs vanish and half the action isn't even staggered-through at all.

> "I'M AN INTERVIEW WHORE! I CAN BE SERIOUS, FUNNY, FACTUAL, CONTROVERSIAL, WHATEVER THEY WANT..."

Then we have to vacate the hall as the diners arrive, at 8.00. And I'm in a wild sweat, cos I can smell disaster. The waiters have to stop serving coffee at 10, just before the show begins, in case the Dalek laser blinds them. Seriously! But what if they don't? What if we end up in casualty? How do we tell the triage nurse that a Dalek did it? As 10 o'clock approaches, I'm feeling bilious, and wondering which of us will make it out alive. What if the laser fails, the pyros splutter, the sound FX cut out? What do I do, stand up and play the spoons? Again? But worse, far worse, my secret dread is: what if this show actually works, but this becomes *Doctor Who the Panto*? What if all our ambitions to update the show and make it lovely and glossy and modern end up being represented to buyers from across the world by a bunch of tinsel? Oh, the humanity.

And then it starts. I make a speech – and I get to step out of the real TARDIS, surrounded by smoke, which is frankly fab. And then, oh God, and then... Magic. That old theatre adrenalin takes over. Flying by the seat of its pants, the show takes off. The Steward makes everyone laugh. The clips from the show, played on four big screens, look fantastic. And then Nick Briggs' Dalek voice cuts across the entire room, the metal monster emerges from behind the gauze, and it's magnificent! It's a Dalek! I swear, looking round the hall, even for those who've never seen a Dalek before, there is something inherently brilliant in that creature's design and attitude. How can you take your eyes off it? And then the room goes mad! A real, solid, green laser beams out of the gunstick, and it looks amazing. Slicing across the room! Gunfire! Explosions! Smoke, screams, laughter (the right sort of laughter). Phil Collinson's face is the greatest reward. He's been working all day and has missed rehearsals, so he's looking round in shock and glee as the room explodes around him. Like a kid. Like a viewer.

And there it is. In the middle of all the hype, I remember why I love this programme. The sparks, the thrill, the action, the fun. If that isn't *Doctor Who*, then what is? For those few seconds, I can slip off the disguises – the clown costume, the baby's nappy, the torn fishnets, they all fall to the floor, and I know what I really am. I'm a fan. ■

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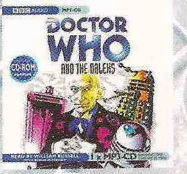

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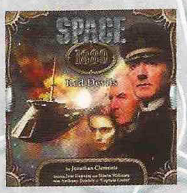

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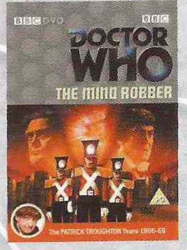

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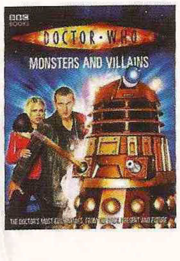

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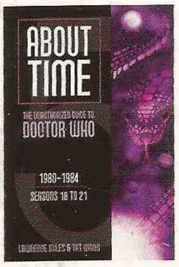

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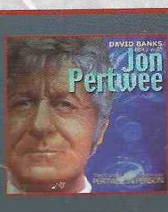

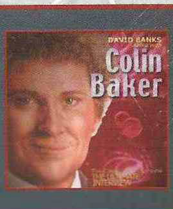

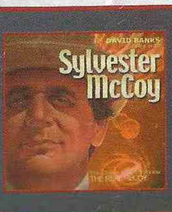

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